THE THEATRE

VOL. VI., No. 61 NEW YORK, MARCH, 1906 ARTHUR HORNBLOW, Editor

Sarony

THEODORE ROBERTS AS TABYWANA, THE INDIAN CHIEF, IN "THE SQUAW MAN"

Fay Davis Otis Skinner Guy Standing

PRINCIPAL SCENE IN THE SECOND ACT OF HENRI LAVEDAN'S PLAY, "THE DUEL," AT THE HUDSON THEATRE

The Current Plays

HUDSON. "The Duel." Play in 3 acts by Henri Lavedan, translated by Louis N. Parker. Produced February 12 with this cast:

Abbe Daniel, Otis Skinner; Monseigneur Bolene, Eben Plympton; Doctor Morey, Guy Standing; Porter, Carl Anthony; Hospital Attendant, Walter F. Scott; Servant to the Bishop, J. L. Carhart; Duchess de Chailles, Fay Davis; Yvonne, Sarah Padden.

We have seen "The Labyrinth"; also "The Duel." Each of these plays was a sensational success in Paris, and their respective authors are famous men of letters, both being members of the French Academy. The former play, presented here by Olga Nethersole, failed to make any impression in New York, and it is doubtful if the latter piece, acted by Otis Skinner and his associates, will be more successful. Paul Hervieu, who wrote "The Labyrinth," and Henri Lavedan, the author of "The Duel," are leaders in the advanced school of French psychology. Their plays are extremely modern, they deal with some burning social question of the hour, and their characters are always personages who move in ultra-fashionable circles. Their heroines are high-strung, semi-hysterical women or "nevrosées," as the modern French term goes, and the problems in which they are involved invariably have to do with the sexual relation. In "The Labyrinth," a woman who has remarried prefers the embraces of the first husband to those of the second. In "The Duel," a woman married to an aged degenerate, is torn between her duty and her infatuation for a physician who urges her to become his mistress. It can be readily understood that plays with such themes as these may prove successful abroad, where, judging from continental literature, the sex question is the sole topic of public interest. All, however, who know France well are aware how false is any such inference. The relations of parent and child, of husband and wife—in a word, "the home"—are nowhere more sacred than in France, and the foreigner who imagines that marital infidelity is in that country the rule rather than the exception makes an error that only his ignorance can excuse. French playwrights and French novelists, it is true, would have us think so, but it is a libel on the French nation. The English and we Americans, in any case, take only a negligible interest in such salacious themes, and in this country especially, a play dealing with the tremendous forces of human industry, such a play, for example, as "The Lion and the Mouse," is far more likely to hold public attention than a play depicting the feverish transports of the alcove. Love as a dramatic theme is, of course, of universal interest. A play that deals with the sincere love of a virtuous woman for a man deserving of her affection will ever remain the one strong *motif* to sway multitudes. "All the world loves a lover," but there are no lovers in "The Duel," which gives us only the spectacle of a weak, vacillating wife being pursued by a licentious, unscrupulous man. This is not love, but an animal instinct that usurps the name. The infatuation of the duchess for her dying husband's handsome physician appears to be a physical attraction only. There is nothing in the dialogue to indicate that he has certain qualities which she admires, while the physician himself is brutally frank. He is a self-confessed atheist and libertine and he urges the duchess, the wife of his helpless patient, to commit adultery with him, going so far in his baffled rage as to defy the Deity.

The drama professes to be an exposition of the conflict between materialism and spirituality. The Duchess de Chailles, having placed her husband under the care of Dr. Morey, becomes infatuated with the physician. Trying to stifle her rising passion, she confesses herself to a priest who, unknown to her, is Dr. Morey's brother. The two have not spoken in ten years, the physician being a materialist and detesting church and priesthood; the abbé

devoting his life to charity and good works. The abbé is much interested in the veiled woman who confesses that her soul is in peril, and when he learns that his brother is the would-be seducer a stormy scene takes place between the two men. This is the situation from which the piece takes its title, the duel of two brothers—one fighting for the possession of her body, the other for the salvation of her soul. Dr. Morey insinuates that the abbé is acting from motives other than a mere sense of duty; in short, he accuses him of being in love with the duchess himself. The abbé is stunned. He realizes that perhaps, after all, human passion does enter into his concern for her spiritual welfare and in his distress he seeks the advice of his bishop. The latter, a practical divine, tells him to let the duchess follow her own inclinations, which tend rather to toying with the chubby fingers of a babe than to muttering prayers over a rosary, and packs him off to China to convert the Celestial. The duke conveniently happening to fall out of a window, the legal obstacle is removed and the duchess profits by her widowhood to marry the man of her heart.

Byron

DALLAS WELFORD

The English comedian who has made a hit at the Savoy as Mr. Hopkinson, a rich grocer who buys his way into society

The theme itself—the struggle of a weak woman between love and duty—is a powerful one, and if the author had made his heroine more sympathetic and his hero less of a "bounder," the piece might have made a more favorable impression. The physician is an egotist who would halt at nothing to gain his very obvious purpose; the duchess, weak and vacillating, shows herself too ready to repudiate a contract, now obnoxious, but entered into willingly enough, and as to the abbé, he seems to be an amiable phrase-maker who does not know his own mind. The play is admirably written and interesting as literature, but as drama it is talky and faulty in technique. There is only one strong situation, which comes in the second act when Dr. Morey finds the duchess in the abbé's rooms, and the method by which the duke is finally got rid of is unworthy a playwright of reputation.

Otis Skinner, one of the most distinguished actors on our stage, has never appeared to less advantage than as the abbé. Essentially a romantic actor, Mr. Skinner was trained and schooled in Shakespearean rôles, and the skirts of the priest ill conceal the fact that this actor is most at home in sword and buskin. His rich, powerful voice served him well in the big scene in the second act, but taken altogether his performance was a disappointment. For some unaccountable reason, he spoke his lines with a French accent when all the other characters (also French) speak plain English, and throughout his gestures and intonations were strangely artificial. Guy Standing, who is a splendid specimen of a man, did surprisingly well as the physician. The part suits his personality and, though somewhat awkward in the opening scenes, he rose to his opportunities as the play proceeded. The

Byron Olive Temple Dallas Welford Annie Hughes

SCENE IN R. C. CARTON'S FARCE, "MR. HOPKINSON," AT THE SAVOY

least satisfactory member of the cast, strange to relate, was Fay Davis, who enacted the duchess. She is not and never could be the Duchess de Chailles. Both in her personality and in her temperament she is the direct opposite of the character. Miss Davis belongs to the self-contained, calculating, intellectual, cold type of woman. How could she be expected to portray with any verisimilitude the semi-hysterical, voluptuous woman of the duchess' type? Eben Plympton impersonated the bishop with delightful unction and authority. The piece is admirably staged.

SAVOY. "MR. HOPKINSON." Farce in 3 acts by R. C. Carton. Produced February 12 with this cast:

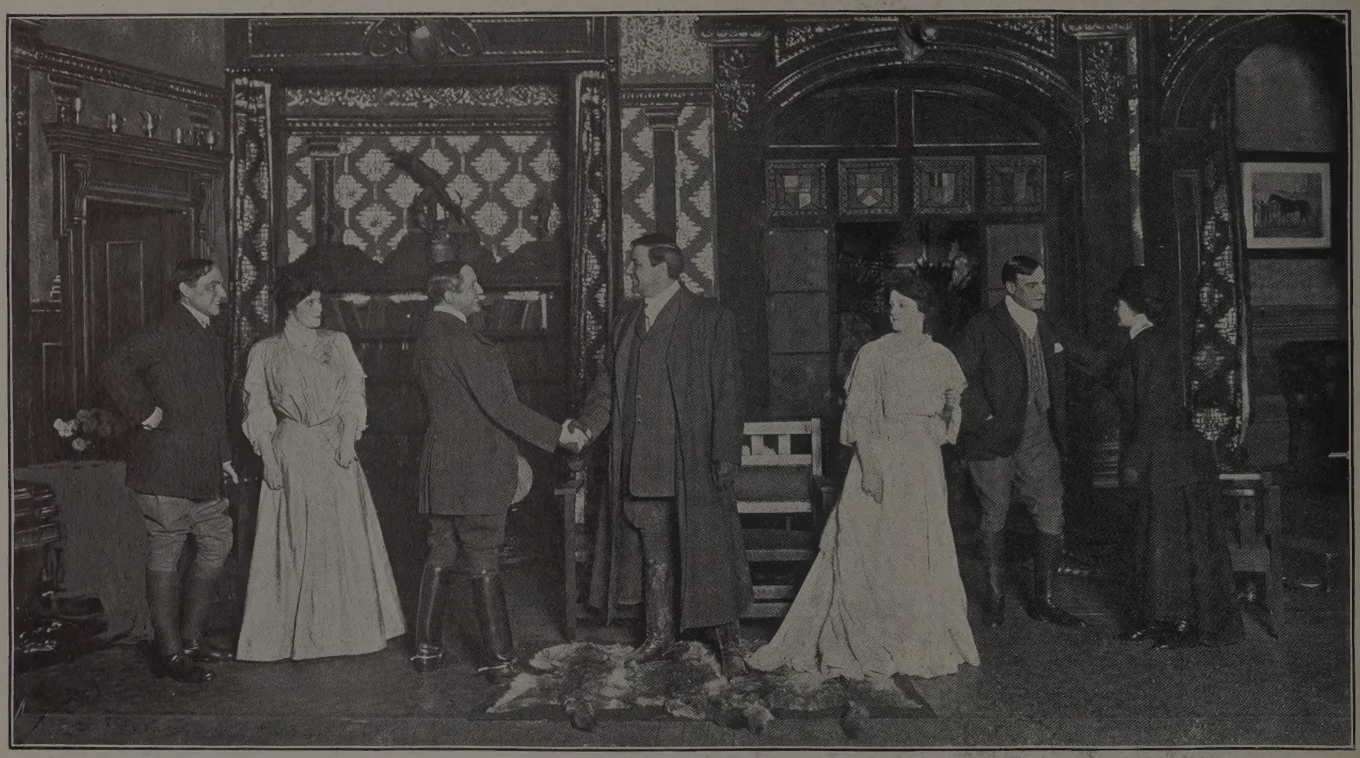
Duke of Braceborough, H. Stephenson; Earl of Addleton, Fred. Lewis; Lord Gawthorpe, Howard Sturge; Hon. Otho Dursingham, Charles Crawford; Mr. Smethurst, Hubert Druce; Parbury, Lewis Fielder; Samuel Hopkinson, Dallas Welford; Lady Thyra Egglesby, Olive Temple; Eliza Dibbs, Annie Hughes; Duchess, Elinor Foster.

It is the all round excellence of the company presenting "Mr. Hopkinson" at the Savoy that will attract the public rather than the intrinsic merits of R. C. Carton's latest London success. In the English metropolis the piece has had a run of more than 200 nights. It is a question whether the local public will not be more quickly satisfied. The story is distinctly insular, and the humor of the farce—Mr. Carton is frank enough not to call it comedy—is keenly obvious, while the satire, however just, is so broadly laid on that the cynicism seems cheap at times. The piece, however, is neatly constructed and the endeavors of the got-rich-quick little "bounder" to break into high society are genuinely diverting. Having suddenly come into the possession of £150,000 a year a number of extremely impecunious members of the titled London set gladly set about to introduce "Hoppy" into high life for the usual consideration. Hoppy's flyer progresses well for a time and he is about to marry a certain Lady Egglesby, who, however, at the last moment, throws him over for a titled roué, leaving Hoppy to solace himself with the society of Eliza Dibbs, a milliner's apprentice and lady's maid, to whom in his clerkly days he has confided his passion, and that in writing, too. It will be seen from this description that the farce is not over subtle, but the characters are types, however exaggerated, and act well. It was a real artistic success which Dallas Welford scored in the title rôle. It was a perfectly legitimate characterization, admirably balanced and splendidly complete as to details. Its verity to nature cannot be too highly praised. In the person of the actor, the shrewd tight-fisted little vulgarian actually lived. Miss Annie Hughes, an actress of charming personality and undoubted talent, played Eliza with discretion and humor.

GARRICK. "GALLOPS." Play in 4 acts by David Gray. Produced February 12 with this cast:

Jack Heminway, Charles Richman; Randolph Gordon, W. L. Abingdon; Charlie Galloway, William Ingersoll; Bishop Cunningham, George Holland; Captain Palgrave, Brandon Hurst; Willie Colfax, Hall McAllister; Johnnie Dashwood, George Probert; Mrs. Charlie Galloway, Grace Kimball; Mrs. Innis, Grace Filkins; Nell Colfax, Frances Starr.

The intent to establish a permanent stock company at the Garrick Theatre is a movement of such decided interest to local theatre-goers that it is sincerely to be wished that Manager Reynolds and his associates are well supplied with dramatic material. The company selected for the initial offering is a capital one and should easily work into each other's methods in a way productive of real artistic results. It can not, in truth, be said that "Gallops," which marked the opening of the season, is a piece of any great vital purpose or even rare technical accomplishment. Founded on a series of hunting stories written for the magazines, Mr. David Gray has evolved a four-act piece which is fairly interesting. Judging from their efforts on the stage, the hunting set is not conversationally a very brilliant aggregation, while their emotional clashes are not of a kind to stir the blood. As a maiden effort "Gallops" has some good moments, but the amateur's hand is unduly apparent at times and there are weaknesses of construction that seriously mar the general results. The characterization is fair and the "horsy" slang thoroughly up to date. Charles Richman plays the hero, Jack Heminway, who, mistaken for his cousin of similar name, a crack horseman, is compelled to perform all sorts of equine feats. He loses the steeplechase in saving his rival from death and is accused by that somewhat melodramatic worthy of an unwarrantable foul. Of course, there is a misunderstanding with the ingenue, but an old family groom straightens things out and the final curtain falls on the discomfiture of the villain and his equally disreputable associate, and the reconciliation of the lovers. The description of the steeplechase from the top of a coach is well done and reflects much credit on Victor Mapes' stage management.



Wm. Ingersoll Grace Filkins Hall McAllister Charles Richman Grace Kimball Wm. Abingdon Frances Starr

SCENE IN DAVID GRAY'S COMEDY, "GALLOPS," AT THE GARRICK

THE RACE BETWEEN TWO RACING AUTOMOBILES IN THE PLAY, "THE VANDERBILT CUP"

PRINCESS. "GRIERSON'S WAY." Play in 4 acts by H. V. Esmond. Produced Jan. 18 with this cast:

James Grierson, Henry Miller; Captain Aynesley Murray, Guy Standing; Captain John Ball, Fred Thorne; Philip Keen, Henry Woodruff; Miss Anne, Ida Waterman; Pamela, Rebecca Warren; Maid, Helen Ford.

Henry Miller, judging by his recent production of "Grierson's Way," shows a tendency to give us plays dealing with present social conditions. This policy should meet with encouragement. It is needed for the development of our drama and it will provide a wider range in opportunity for new authors. The piece did not meet with success, but it deserved more consideration than it received. The piece was fascinatingly powerful in its elements. It is easy to say that the situation of a man's marrying a woman whom he loves in order to save her from the certain ruin that would follow the disclosure of her folly of infatuation with another man is not new. The sure mark of a dramatist who is a pilferer by profession is his loud and confident contention that there is nothing new in the drama. On the other hand, to claim that the treatment is everything (when there is no new treatment in the particular play) is just as flimsy a subterfuge of the rogue. We say this purely by way of recognizing at the outset the honesty of the intent of H. V. Esmond. He felt the value and nature of his subject. His purpose lay far away from the merely theatrical. He was sincere. It is a subject that, in the hands of a greater dramatist, would make an enthralling drama. He has not failed, but he is plainly lacking in the technical resources of the skilled dramatist. The result is that sympathy is never firmly established for any one or all of the characters directly involved in this tragedy of the emotions and unsatisfied love. He is satisfied with getting a few striking situations, omitting to give full development to certain essential circumstances. The plot is not worked out sufficiently and the consequence is that the action is too meagre. The circumstances of the girl's relations with a married lover require more careful treatment, if she is to have our sympathy. To make the self-sacrifice that he does Grierson must be passionate and impulsive. It is not a problem that he can work out on a mathematical basis. It is not enough to have the

THE RACE BETWEEN AN AUTOMOBILE AND A LOCOMOTIVE IN THE MELODRAMA, "BEDFORD'S HOPE"

TWO THRILLING STAGE EFFECTS USED IN DIFFERENT PLAYS IN WHICH THE AUTOMOBILE FIGURES

audience assume the girl's danger of ruin. The imminence of it must compel him to act. It is not alone the girl. A father's heart would be broken else. It is an awful, terrible danger he is to avert, and back of it all his love and his belief in the worthiness of the woman. To take the step simply out of love of a maudlin kind, is weakness indeed. It may be said that all these points are implied. Perhaps, but they are not brought out. The play lacks proportion. The characters are played by excellent actors, but not always with discretion. Mr. Miller was satisfactory as Grierson. Rebecca Warren, as the unfortunate woman and unhappy wife, displayed temperament and emotional force. Mr. Standing, as the man in the case, was indefinite. Mr. Woodruff, as the mad Poet, was good in a character part, an unusual one for him. Play and performance, taken altogether, held you. Both were on a higher plane than the ordinary flippancy and theatricalism of our stage.

SAVOY. "The House of Silence." Play in a prologue and 3 acts by Herman Knickerbocker Viele. Produced Jan. 23 with this cast:

Gravin, David Glassford; Babette, Virginia Buchanan; Marie, May Blayney; Mother Julie, Florence Cragg; Paul Gregory, Edwin Arden; Victor, Mr. Hackett; Fanch, E. L. Duane; Pierre, Lores Grimm; Lubet, Peter Lang; Iann, F. Owen Baxter; Beatrice, Mary Mannering.

This piece, which proved an utter failure and was soon withdrawn, was apparently the reduction of a weird, picturesque and romantic novel to the stage. No trained dramatist could have conceived and executed it. No reference was made to any other authorship than that of Mr. Herman K. Viele, consequently we must assume that to him belongs the invention of the story, to him belongs the compliment of riotous imagination and the blame of unskilled labor. Mr. Hackett produced the play elaborately and at great outlay. Managers and actors are not infrequently misled by some essence of quality in a story that is not conveyed in performance. It only demonstrates a fact not commonly understood, that technique and form are indispensable in the treatment of material. A man does not "sit down and write a play," although it is generally believed that this is all one has to do. There was good material in "The House of Silence." A young woman has married an eccentric painter, older and uncongenial, and is living with him a lonely and almost unendurable life of poverty in a secluded house, known as the House of Silence among the peasants, a seafaring folk on the rockbound coast of Brittany. The gardener, infatuated with the painter's wife, gets him out of the way by throwing him over the cliff into the sea. He threatens to ruin her by charging her with the murder. The House of Silence becomes more than ever a place of mystery. The gardener refuses to permit anyone to enter the gates. It is finally brought about that he does, for a consideration, permit a painter, a rich young American, to use the garden while painting a picture with two peasants, a girl and boy, as models. The painter is not to go beyond the hedge toward the house. In the previous act the painter had met Beatrice. That acquaintance is renewed, and the love affair is on, the fierce jealousy of Victor begins. It culminates in the last act, in which Paul has taken refuge from the storm in the House of Silence. Victor finds them together, having stealthily entered by a window. He attempts to strangle his rival. Paul escaping from his clutch, Beatrice flies to his arms. Victor seizes a great scythe, lifts it to strike, when a bolt of lightning falls upon him through the window. For the most part, and up to this dramatic moment, the play is simply a state of affairs, not an action. Beatrice could have revealed her plight at any time to the American. There is never an obstacle to their love that could not be instantly removed by a word. For the most part the play suggested mere pothooks of dramatic writing without significance. The futility of mere acting was never more strikingly shown than in Mr. Hackett's performance of the part of Victor, a half insane beast of prey, waiting to get paws upon its victim. But the circumstances, as far as they assumed shape, were too vague and indefinite. Drama requires facts, definiteness. Mary Mannering was never more pleasing, acting with futile art in a part without a particle of action.

Otto Sarony Co.

LEO MARS

A delightful French drawing-room singer who has made a hit in "Mlle. Modiste." M. Mars is a Parisian who went to England and for a time was on the London Stock Exchange. For recreation he sung in drawing-rooms until he was advised to go on the stage. He made his début at Drury Lane in "Aladdin" and made such a success that he received a command to appear at Court. Later, he was engaged by George Edwardes for five years

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FOURTEENTH ST. "Bedford's Hope." Play in 4 acts by Lincoln J. Carter. Produced Jan. 29 with this cast:

William Bedford, Geo. C. Staley; Harry Bedford, Jack Webster; Colonel Hooker, Griffith Evans; Alf Hooker, Ogden S. Wright; Judge Fair, E. M. Kimball; Long Pete, A. B. Lynds; Lord Winston, Rignold Carrington; Captain Farney, Herbert Sears; Dannie, Frank Peters; Earl of Bedford, W. J. Cogswell; Mrs. Merley, Mabel Bardine; Alice, Mary Servoss; Mabel Page, Louise Tapley; Lady Minneford, Florence St. Leonard; Victoria, Eugenie Webb.

"Bedford's Hope" is at home at the Fourteenth Street Theatre, before audiences that must have sensational effects and "something doing" all the while. Conventionality is the gist and summing up of the best and the true in tried dramatic art, avoiding the untried and all doubtful or futile things. No art progresses by means of such conventionality, but commercial purposes are undoubtedly served by it. Lincoln J. Carter is an expert in plays of this kind. He is an adept in sensational theatrical effects. An automobile running a mad race with a railway train is in itself a novelty, and the accompanying panoramic effect producing the illusion of a contest of speed is a profitable device for the momentary entertainment of an audience. That it is an achievement in any other sense is not to be thought. To accept plays of this sort as products of the best art would be to lose all sense of proportion and truth and to discourage the tendency, so marked at this time, for a better use of the art. The complications leading up to the race are well managed. A miner has given in payment to a rival, the villain, an order for the sale to him of the majority of the stock of his mines at ten cents a share. Rich gold is suddenly unearthed, and these shares mean a fortune. The telephone wires have been cut; no communication can be had with the brokers. An effort is made to reach the train in time to overtake the villain. The villain announces to the sheriff that a certain character has been assassinated, and forthwith leaves on the train. On the arrival of the pursuing characters, the sheriff makes an arrest, unconsciously playing into the hands of the villain. The girl in the case mounts an automobile with her brother and starts in pursuit. This is all very clever in a mechanical way. The play abounds in unexpected theatrical turns. It is pieced out with familiar scenes and incidents of comedy that have repeatedly done service; but they are as effec-

Byron, N. Y.

MARY MANNERING AND JAMES K. HACKETT IN "THE HOUSE OF SILENCE"

tive as they have always been and always will be, however often they may be used. It is a first-class play of its kind for second-class houses. The characters are well acted, particularly Judge Fair by E. M. Kimball, Dannie, foreman of the mine by Frank Peters, William Bedford by Geo. C. Staley, Harry Bedford by Jack Webster, Long Pete by A. B. Lynds, Mrs. Merley by Mabel Pardine, Alice, Bedford's daughter, by Mary Servess, Mabel Page by Louise Tapley, Lady Minneford by Florence St. Leonard, and Victoria, her daughter, by Eugenie Webb. We give this much detail because, as said, the production itself is done with a knowledge and care that should admonish managers of plays of a higher order to give a like attention to detail. The scenery could be vastly improved in its color scheme, and all the scenic details bear the mark of the road. Still, the lesson of the success of this purely theatrical piece is not to be disregarded.

DALY'S. "THE FASCINATING MR. VANDERVELDT." Comedy by Alfred Sutro. Produced Jan. 22 with this cast:

Lady Clarice Howland, Ellis Jeffreys; Aggie Cowles, Ruby Bridges; Marchioness of Hendingby, Lena Halliday; Lady Clementina Desborough, Essex Dane; Miss Pelling, Muriel Wylford; Mrs. Brevell, Constance Walton; Mr. Vanderveldt, Frank Worthing; Col. Raynor, Claude King; Lord Woolham, Herbert Sleath; Sir Bartholomew Cardick, Arthur Lewis; Mr. Goddlestone, Reginald Eyre; Rev. Hubert Langston, Rudge Harding.

The second play of a new author of promise is naturally awaited with curiosity. The sincerity of purpose and the effectiveness of certain parts of "The Walls of Jericho" made the first production of Alfred Sutro's new comedy, "The Fascinating Mr. Vanderveldt," an occasion of more than ordinary interest. Theoretically, the play has good qualities and merits. Practically, it is exceedingly slow in its movement and lacks that continuous animation which a play must have. Clearness of intellect and keenness of observation, facility in striking lines, are all there, but the play needs compression. Mr. Sutro seems to lack the sense of compactness that every true dramatist gains by experience. He attempts too much by means of words. He could do everything in half an hour less of time. The idea of the play is a good one. Lady Clarice Howland receives the attentions of Mr. Vanderveldt, a man of titled family, experienced in the world, notorious for certain phases of character that make him a doubtful element in society, but such an agreeable companion that he is encouraged by Lady Clarice. She has suitors, and she determines to bring matters to an issue. She diverts the fascinating Mr. Vanderveldt from his pursuit of a woman in her set, who gives him no immediate answer to his suit. She consents to

ride with him in his automobile. By removing the sparker he disables the machinery, intending to have her pass the night at a village inn, fifty miles away from home, thereby compromising her and getting her consent to marriage. At this point, a curate happens to call at the inn. At first he refuses to come to her aid and accompany her home, but upon discovering that she is the widow of his University friend he manages to repair the machinery, and the rapid departure of the automobile heard off the stage constitutes the one effective climax of the play. At home the next morning she laughs at him and dismisses him, and accepts a suitor who has heard of her experiences of the night before, and believes in her, while others of the household are doubtful. While the action of the play is complete in itself, the piece lacks substance in being too much in the nature of an episode. Mr. Sutro has not yet reached the expertness of the experienced dramatist. He is yet half amateur. Miss Ellis Jeffreys, a woman of aristocratic bearing, has a most agreeable manner and her acting is able and marked by rare intelligence. She has a communicable spirit, and is decidedly an accession to our stage. Frank Worthing is hardly fascinating, according to the demands of the title of the play, but the character is wholly unsympathetic and intolerable in this country, however admirable he may be in England, by reason of title and social position. The play is well staged.

Morrison

H. REEVES SMITH

As Lonawanda the Indian in W. A. Brady's production, "The Redskin." Mr. Reeves Smith, who is now playing the leading male role in "The Marriage of William Ashe," created this part when the play was first presented in Milwaukee

GARRICK. "THE LITTLE GRAY LADY." Play by Channing Pollock. Produced Jan. 22 with this cast:

Perriton Carlyle, John W. Albaugh, Jr.; Samuel Meade, William Humphrey; Captain Henry Jordan, Charles A. Gay; Richard Graham, Robert Ober; Mr. Upton, Cyril Vezina; Bob, Harry Wagner; Anna Gray, Julia Dean; Ruth Jordan, Dorothy Donnelly; Mrs. Jordan, Eva Vincent; Mrs. Graham, Justina Wayne; Miss Wadleigh, Rachel Barr.

This is an agreeable little play, with considerable novelty. A successful play, apart from its subject and material, is successful, first, last and at all time, because the author of it, the dramatist, understands his business. Failure can almost always be traced back to the half knowledge and imperfect art of the writer. It is usually attributed to something else, but that is the secret. Praise of this kind is not meant to be exceptional, but as a matter of course. Plays written by people who do not understand the business are an offense, and there is something wrong somewhere when they secure production. Technical fitness should be a matter of course. "The Little Gray Lady" is a very simple play; there is none of the higher mathematics of playwriting in it, but it is pleasing and effective. The action revolves about the efforts of a woman to shield a young man who has pieced together a bill of a large denomination from strips torn out of various bills. Both are employed at the Treasury Department at Washington. The young man's error proceeded from a desire for temporary financial relief, and did not involve any rooted criminality. This young man is in love with another woman—an unworthy and flippant girl, the daughter of the boarding-house keeper. The woman is loved by the Government detective. The plot is thus fashioned out of these elements and very effective situations are provided, a certain self-sacrificing sentiment on the part of the woman which makes her an agreeable and somewhat unusual character. There is a good deal of comedy involved in the fact that two of the characters, boarders in the house, are secretly married. The presence of the unannounced husband in the wife's room occasionally mystifies the landlady, and some good comedy is got out of the circumstances. This incidental situation and comedy strikes one as familiar in the stock material of the stage. However, there is a strong indication of genuineness in the material, otherwise, and certainly an effective craftsmanship. The play is not enacted with the best possible cast, there being a certain immaturity in the actors; but Julia Dean, Dorothy Donnelly and Eva Vincent, respectively, as the Little Gray Lady, the landlady's daughter and the landlady, are capable, while Mr. Albaugh and others in the cast play with briskness and spirit. The play, first presented at the Garrick Theatre, has been so successful as to require further time in New York at the Majestic Theatre.

MADISON SQUARE. "LUCKY MISS DEAN." Play in 3 acts by Sidney Bowkett. Produced Feb. 5 with this cast:

Acacia Dean, Helen Grantly; Frederick Ware, her husband, William Courtleigh; Lady Ashmole, her father's sister, Mrs. Goldfinch; Percival Chaney, her mother's brother, Paul Everton; Horace Chaney, her cousin, Frank Patton; Wilfred Ashmole, her cousin, Ferdinand Gottschalk; Jennings, the bailiff, C. N. Schaeffer.

In seeking plays suited to the Madison Square Theatre, Mr. Lawrence has widened the opportunities of authors. While plays of considerable magnitude have been done on this stage, plays of a refined character, with small casts, not requiring elaborate scenic display, amiable in spirit, but not necessarily lacking substance, should make the house distinctive. It can well have a field of its own. The stage management, the refinement in every detail, and the excellent acting, entitle this theatre to the widest consideration and respect. As a play, "The Lucky Miss Dean," by Sidney Bowkett, which had some degree of success in London, lacked both in substance and in technical handling. It is always possible in foreign plays reproduced in New York that certain equations involved in the foreign life are not communicated in

(*Continued on page xii.*)

Thos. Q. Seabrooke Joseph Herbert
THE DUEL SCENE IN THE NEW COMIC OPERA "MEXICANA" AT THE LYRIC

Endowed Theatre in New York Now Assured

THE group of wealthy art patrons who announced last Autumn that they would build in New York a splendid theatre modelled on lines similar to the national theatres of Europe have at last issued a definite statement as to their plans. The theatre is to be built and backed financially by the same set of men who have made luxurious grand opera possible in New York. Their names are:

John Jacob Astor, Charles T. Barney, Edmund L. Baylies, August Belmont, Paul D. Cravath, William Osgood Field, George J. Gould, Eliot Gregory, James H. Hyde, Otto H. Kahn, James Henry Smith, James Stillman, Robert B. Van Cortlandt, Cornelius Vanderbilt, William K. Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop.

Heinrich Conried is not mentioned in the official list of founders, but while he may not be financially interested, he still remains the leading spirit in the enterprise, and he will probably be made the theatre's director. The syndicate, or whatever it may be called, that is behind the venture has been reorganized since last Autumn, when the project was first made public. Mr. Henry Morgenthau, has, we understand, retired for good, and the founders disclaim any connection with what was previously announced as the "National Theatre" organization. The new company, however, has taken over the same site previously secured, which occupies the block on Central Park West from 62d to 63d street, extending back to Broadway, and the price of which is said to be $750,000.

Acting upon the suggestion made by this magazine in its issue of last December, the founders have decided to call it "The New Theatre," very properly rejecting the name "National" as misleading and absurd. Mr. Conried had favored the name "Metropolis Theatre," forgetting there was already here a playhouse by that name. When, however, he reconsidered the name we suggested, which means more than merely a new edifice—a new era, new methods, new plays, in a word, Progress!—Mr. Conried was convinced and thenceforth adopted it. As is well known, "The New Theatre" in Vienna (Das Neues Theater) is one of the most famous playhouses in Europe.

While the theatre-goer may congratulate himself upon the consummation of this scheme, which insures for New York at least a splendid playhouse, surpassing probably in architectural beauty and in elaboration of equipment anything yet seen on the American continent, we must not be blind to the fact that this is no philanthropic enterprise. Only by courtesy can it be termed "National" in any sense. It will be a private business speculation, pure and simple, although we are assured in the official prospectus that "all net profits will be devoted to the creation of an endowment fund for the theatre," which fund, as we understand it, would be used to experiment with new plays that, on their face, might not seem to appeal strongly to the box-office standard. If this promise is fulfilled, the projected theatre will come nearer to a national theatre than anything we have yet had. It will be a welcome compromise. Only the future can tell if Mr. Conried and his associates will live up to their alluring promises. In the absence of State or city supervision, there will be absolutely no check on the "Endowed Theatre." The promoters can run it to suit themselves. If they are bent on making money, they may let a successful piece run for a year, no matter how trivial or degraded it may be, and in such case, of course, the educational character of the theatre would be entirely lost. If, however, they start with a high standard, if they succeed in forming a good stock company, in changing the bill frequently, in presenting regularly the classical standard plays, including, of course, Shakespeare (there should be at least one classic night a week)—if they will do this, Mr. Conried and his associates will deserve the support of the public, and we, for our part, wish the new venture every possible success. The names of the gentlemen interested must be regarded as a

(*Continued on page vi.*)

From the *Tatler*
Artistic poster by C. A. Buchel used in London to advertise Beerbohm Tree's production of Stephen Phillip's poetic tragedy "Nero"

Dance depicting the sense of smell

The idol of Radha seated cross-legged in the attitude of Buddha, a picture which opens and concludes the dance

Dance depicting the sense of thirst

Ruth St. Denis and Her Hindoo Dance, "Radha"

IN recent years there have been several interesting attempts made to revive interest in what to-day is practically a lost art—the art of the dance. Loie Fuller has dazzled us with her bewildering, polychromatic gyrations. Carmencita has charmed with her graceful, sinuous steps, and we have heard of the success that abroad has attended the classic, barefoot dancing of the American Isadora Duncan. Now comes a new priestess of the cult named Ruth St. Denis, who, with her dance, "Radha," represents the old religious temple ceremony of India.

In the Orient, the temple has ever been the setting for the dance. Esoteric dancing is the oldest and highest form known to history. Dating from the time when Socrates demanded "soul in the dance," the dance which has not held for its basic principle an underlying thought, or "meaning," has been of short life. It was the use of the dance as a purposeless amusement that marked its decadence. Through centuries of abuse it fell into misuse, until its very name in the Occident fell into disrepute. It was from this almost despised state that the solo dancer has had to rescue it. Isadora Duncan placed her reverential dances before the public as artistic productions. Miss St. Denis does the same, employing Hinduism as the background.

The character of Radha (the deified wife of Krishna) is taken from Hindu mythology, her image being worshipped in the temples. At the close of worship the high priest makes a prayer to the goddess for the enlightment of an ignorant and sensual people. As a reward of this supplication, the spirit of Radha enters the idol, and descending from her shrine delivers a message to her worshippers, which is conveyed to them by means of a mystic dance. When it is fully imparted the spirit of Radha merges into Logos, leaving her image in the silence and shadows of the temple.

On the rising of the curtain, the interior of a Hindu temple is seen. At the back is a large niche and shrine in which is seated the image or idol of Radha cross-legged in the attitude of the Buddha. So thick with incense is the atmosphere that the temple caretaker kneeling in prayer at one side is scarcely discernible. Priests enter the temple bearing flowers and sacred offerings, and service follows, at the end of which Radha, descending from her pedestal, signifies that she has taken this form in order to give them a message. She then begins her dance, the meaning of which is:

(1) That they must not seek for permanent happiness in an impermanent world. (2) That the quest of pleasure through the five senses always ends in unfulfillment. (3) That peace is only to be found within.

The dance is comprised of three figures, the first being performed in five circles one within the other, each circle representing one of the five senses. The second figure is danced on a square, representing, according to Buddhistic theology, the four-fold miseries of life, and is done with writhings and twistings of the body to portray the despair of unfulfillment. At the end of this figure Radha sinks to the ground in darkness. After a short interval a faint light discloses her in an attitude of prayer and meditation. Radha now rises from a kneeling posture and begins the third figure of the dance, which follows the lines of an open lotus flower, the steps of which lead from the centre of the flower to the point of each petal. This figure is danced on the balls of the feet and typifies the ecstasy and joy which follow the renunciation of the senses and the freedom from their illusion. The close of this figure, which finishes the

Dance depicting renunciation of the senses

message, Radha dances slowly backward toward the shrine, holding aloft a lotus flower and followed by the priests. Before the shrine is reached the curtain is lowered to be raised immediately, disclosing Radha once more seated in the shrine (her spirit having merged into Logos). The worship is over, the lights are out, the priests are gone and the idol sits alone amid the shadows and silence of the temple.

Radha wears a bodice or jacket trimmed with lace beaded with torquoise and corals. This bodice is cut short enough to expose several inches of bare skin between it and the belt of the skirt, which latter is of gauze, made very full and trimmed with ruffles of wide gold braid. A head-dress consisting of rosettes of pearls and corals is fixed above the ears, from which hang long pendent ear-rings. There are two large breastplates of turquoise and pearls, and numerous chains, bracelets and rings adorn the neck, arms and hands. The feet are left bare and the ankles are encircled with bells and anklets.

This dance-play is the first of a series of temple dances that Miss St. Denis will produce under the direction of Henry B. Harris. She has made an exhaustive study of different phases of Oriental life, and particularly of the picturesque ceremonies of the temples of India. The costuming and stage settings are quite authentic, from the little oil lamps twinkling before the shrine to the figures on the sculptured pillars. The puja or worship performed by the priests to the enshrined goddess is an exact reproduction of the corresponding ceremony in the land of the blue lotus. The swaying of the long garlands of roses, the bells on the anklets, even the bending back of the slim brown fingers, have a symbolic religious meaning significant to the Hindoo worship.

Miss St. Denis, though born and brought up on a farm, evinced at such an early age a talent for dancing that she was sent when still quite young to New York to study Delsarte. She was instructed by Bossi, Madame Bonfanti and other well-known teachers. She soon learned that they could not teach her what she wished to know—dancing, not as an acrobatic achievement, but as a fine art, and she began to study alone the wonderful dances of the Orient, where the dance is admitted as a religious rite.

A Chat with the Author of "The Walls of Jericho"

ALFRED SUTRO, author of "The Walls of Jericho," which has proved one of the successes of the present New York season, returned recently to England after a brief visit to this city. The English dramatist came to see the production at Daly's of his new comedy, "The Fascinating Mr. Vanderveldt," and while here he dropped a hint that some day he would write a play dealing in vigorous fashion with one of our big American financiers.

Alfred Sutro is the son of an English physician and was educated in Brussels. He first attracted attention by his translations of Maeterlinck. He adapted the "Chili Widow" for Mr. Bourchier in 1896, produced a farce called "Arethusa" in 1903, translated Jules Renard's one-act play, "Carrots," for Charles Frohman, and wrote "A Maker of Men," a one-act comedy produced at the Lyceum Theatre, New York. To a representative of the THEATRE MAGAZINE Mr. Sutro explained some of his theories of play-making:

"Maeterlinck says somewhere there is a gap to be bridged between the conventional drama and actual life. When this is done it will be permissible, perhaps, to speak of a new theatre of peace and happiness and of beauty without tears. I don't follow him so far, though I agree with him, that it is not necessary for the play-goer's perfect dramatic enjoyment to be transported into quite a different atmosphere of other times and characters than those of his own every-day life. The public, we are told, likes strong passions put before them. Well, the conventional plays made to appeal to it in this way have only a few tricks of construction—the ruined heroine, the piece of paper, the faithless wife carried off the stage with dishevelled hair, the tearful reconciliation and so on. Then the problem plays, or the general run of French plays, in which the sexual question bears a wholly disproportionate place, these are in reality far removed from the every-day experiences of every-day folk. With people like you and me, crises culminating in divorce, suicide, murder, are only very rare occurrences, and yet how many real crises in every-day family life do arise from the small causes of the interaction of temperament, character and circumstance. Are we not all egoists? Every one who goes to the theatre and watches the unfolding of the drama before him involuntarily asks himself, "What should I have done in such a case?" So I believe that the best modern play will be that which best works out from some small cause, in a perfectly logical way, a crisis in a group of related characters. If there is a happy ending, this too must follow as a logical sequence.

Copyright Marceau
ALFRED SUTRO

"Now, for the motive it is not necessary to go to the unusual or abnormal. There are a hundred and one familiar incidents of every-day occurrence full of possibilities for high comedy or real tragedies. Take, for instance, a woman's jealousy and what disturbing consequences may arise from it to all with whom she lives! Or another theme—the best, perhaps, of all for sheer ironic comedy, as Balzac and Scribe found—that of a man's discovery that he is not the person of importance he supposed himself to be. How often do we come across the case in the domestic sphere, where it is not the fussy self-centred individual fully persuaded that he is the master of the household, but the quiet, little woman at his side who really controls the family affairs. The truth is never realized till some small circumstance makes the situation suddenly apparent in the circle of those immediately interested and in their relations to the world outside. Here the playwright, whether he is a genius or cannot pretend to possess more than average merit, may find a fertile field for the plots of his dramas."

"Isn't there the danger of falling into the commonplace and that the charge brought against Ibsen of accenting the trivial might be urged against the playwright who made it his chief desire to cultivate that field?"

"I don't admit it. However, the Ibsen plays are regarded from the point of view of public stage representation; whether the gloom of their Scandinavian setting is repellent or not to the ordinary playgoer, his is a drama that is all frightfully human. Ibsen is, moreover, our master playwright, the playwright for playwrights, as Monet is the painter's painter and Spenser the poets' poet. When young writers bring me their manuscripts or ask me for advice on the construction of their plays, the first question I put to them is 'Have you gone to your Ibsen? You had better steep yourself with his plays.' Every

(*Continued on page iv.*)

Stage History of Famous Plays

*No. 4. LA DAME AUX CAMELIAS (CAMILLE)

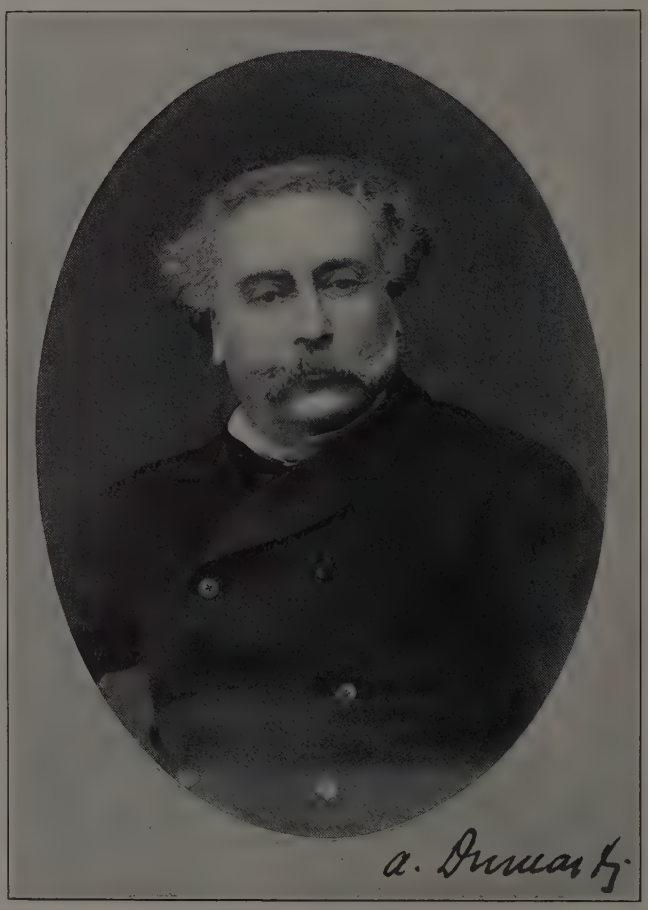
EUGENIE DOCHE
The first actress to play the part of Camille

IN 1845, during one of those rare periods of general prosperity and peace when all the blessings of genius, beauty and wealth smiled upon France, a young and beautiful woman attracted much attention in public places. She evoked enthusiastic admiration, not unmixed with deference, in whomsoever saw her for the first time, even in those persons who were entirely ignorant of her name and social position. She was, indeed, strikingly handsome, her face was ingenuous and charming, her gestures were easy and natural, her whole manner that of a woman of high breeding. Her expression was usually serious, her smile was most captivating. As she swept grandly by, one involuntarily exclaimed, There goes a courtesan or a duchess!

Thus writes Jules Janin, in his preface to Dumas' novel, of his first impression of Marie Duplessis, the prototype in real life of Marguerite Gauthier, better known on the American stage as Camille. Three times Janin saw her. The first time he was sitting with Liszt, the famous composer, in a boulevard theatre and he watched her as she picked her way daintily among the seats, much as a woman would as she crossed the boulevard on a rainy day. She was dressed in perfect taste, and her lithe, youthful figure of commanding height that swayed with supple motion, the oval contour of her face, rather pale for one of her years—all harmonized with the atmosphere of grace and charm which spread around her like some indefinable perfume. She passed haughtily down the aisles, paying no attention to the admiring glances turned towards her from all parts of the house, and to the surprise of Liszt and myself she came and sat down at our side. We, of course, did not address her, but very soon she spoke to Liszt, whom she had heard play. He had made her dream, she said. She spoke intelligently, and Liszt listened with grave interest to her rich voice and chatter, full of ideas and poetic eloquence. Liszt was puzzled to know whom she could be, this strange woman who spoke to him first without knowing him, and yet treated him with condescension, as though she were a queen.

The second time was at the Opéra. She came in and sat down in front of a box, radiant with diamonds and flowers clustered in her hair. Her arms and neck were bare and were literally covered with gems. She quickly tired of the music, and, drawing her chair away from that of her escort—a young man busily occupied in dissipating his patrimony—she watched the brilliantly dressed throng through her lorgnette. If she recognized one she knew, she gave a stately bow of recognition; otherwise she was unconscious when she was gazed upon. She was plainly bored. Her brief love affairs had long ceased to interest her. A deadly *ennui* was the great evil of her life. She soon glided away to her carriage, her slender form protected by an ermine cloak, and surrounded with as much ceremony as though she were a person of quality.

Again she was seen during the festival at Brussels, where she was attended by a new escort. Then, suddenly, she was heard of at Spa, where she was taken ill. She laughed at the doctors who warned her. She became the life of the place; she presided at every fête, the orchestra played her favorite airs, she astonished veteran gamblers by her audacity at the card tables. Yet, for all her recklessness, Marie Duplessis was not without good qualities. It was a father's ill-treatment that drove a motherless daughter into the most ancient of the professions. One thing, says Janin, she possessed a generous heart, and as lavishly as she accepted from one who fancied her she would give lavishly in that quarter where it was more needed. And at the last, when she lay on her death-bed, friends came to her as never before; rivals met at her side and were reconciled, and her passing away was a cause of genuine sorrow to all who knew her.



ALEXANDRE DUMAS FILS
(From a photograph given personally by M. Dumas to the Editor in 1890)

Alexandre Dumas, himself, thus describes her:

"The person who served me as a model for the heroine of 'La Dame aux Camélias' was named Alphonsine Plessis. She changed the name to Marie Duplessis, thinking it more euphonistic. She was tall, very thin, with black hair and clear complexion. Her head was small and her eyes were long and narrow like those of a Japanese. Her lips were red as cherries, and she had the most beautiful teeth imaginable. She was like a Dresden china figure. In 1844, when I saw her for the first time, she was at the height of her opulence and beauty. She died in 1847 of consumption, at the age of 23. She was one of the last courtesans who had a heart. She died poor, in a sumptuous

*For the first article in this series see the THEATRE MAGAZINE for April, 1905.

Scenes in "The Little Gray Lady" at the Garrick

Justina Wayne Robert Ober Julia Dean John Albaugh William Humphrey
ACT IV. Meade—"If you had tried as hard for her as I have, you'd take her when you can get her"

Julia Dean Eva Vincent
ACT II. Mrs. Jordan—"I suppose you didn't know men wore these, either?"

apartment, everything in which was seized by creditors. She did not have all the pathetic adventures I ascribed to Marguerite Gauthier, but she would gladly have had them. If she sacrificed nothing to Armand, it was because Armand was not willing she should. Never in her lifetime was she called 'The Lady with the Camelias.' Yet the name remained to her after her death. If, when visiting the Montmartre Cemetery, you ask to see the tomb of 'The Lady with the Camelias,' the keeper will lead you to a little, square memorial stone bearing these words: 'ALPHONSINE PLESSIS,' and in a glass box fastened to the marble you will see a crown of artificial white camelias."

"SPOONING IN THE MOON"
Georgie Russell and William Sissions posing in the song "Moon Dear" at the Hippodrome

As a dramatist, Dumas the Younger discussed problems in unconventional ways, and startled a world not then prepared for them. When he first met Marie Duplessis he was not overfascinated with the gay and empty life around him. "I observed and studied," he wrote, "more than I enjoyed this turbulent life." And later on he added: "It was the play of 'La Dame aux Camélias' which began to free me from the slavery of debt and of the society to which I owed both the debt and the success." Again, he wrote, in regard to "La Dame aux Camélias" and "Demi-Monde" (an expression which he may be said to have coined), that they were the echo or rather the reaction of a personal emotion to which art gave a development and a logical conclusion happily lacking in life.

This drama of "La Dame aux Camélias" instinct, says Sarcey, with the spirit of youth, first took the form of a novel and met with great success just before the revolution of 1848. Probably this unqualified acceptance suggested to the young man a stage version, from which he was held back by his father; but soon a writer of melodramas came to him with a scenario of the book so at variance with his ideas that within a period of eight days Dumas had written the play himself.

But it was not destined to be produced for three years. It went from manager to manager. "It is the 'Vie de Bohême' minus the wit," declared one. "Too much like 'Manon Lescaut,'" said another. Déjazet objected that the task was beyond her, and Fargeuil said insolently to Dumas, "Your play deals with people I know nothing about." "At your age?" retorted Dumas, "then you never will." The young author sought his illustrious father and read the MS. to him. When he had finished, Dumas père embraced his son with tears in his eyes and predicted a great future for him. Meantime Dumas the Younger had interested Fechter in the rôle of Armand, and Fechter took the play to Eugénie Doche, who was then acting in London. "There is a fine part in it," he said, "which has been refused by every actress in Paris." He read the play to her. During the first act Mme. Doche laughed like a child, during the third she wept, and after the last she ordered her maid to pack her trunks. The next day she arrived in Paris and went to see the manager of the old Vaudeville Théâtre, who agreed to pro-

Rita Dean | Florence La Rue | Ada Holt | Stella Martine | Lillian Bliss

SOME OF THE PRETTY DANCERS IN THE "BALLET OF THE FLOWERS" AT THE HIPPODROME

duce it, without having much confidence in Dumas' powers. "The play was all ready to be produced," writes Adolphe Brisson, "when at the eleventh hour arose a new obstacle. The censorship forbade the performance on the ground of immorality. Mme. Doche hastened to Napoleon, then President, who removed the prohibition, and on February 1, 1852, the first performance of 'La Dame aux Camélias' was given. The early criticisms declared the play to be dangerous and cynical. Armand and Marguerite, it was said, disappeared in the background, entirely eclipsed by the halo around the character of the elder Duval, whose moralizing speeches were considered admirable. The next day, February 2d, public opinion underwent a complete change. The theatre was packed. There was a deluge of tears, a tempest of applause. Mme. Doche walked about as in a dream, her head swimming, her nerves in a state of frightful tension. Then as she fell at Armand's feet, she hit upon the bit of 'business' she had vainly been seeking two days, for she fainted in earnest as the curtain came down."

Regarding his first Marguerite Gauthier Dumas wrote:

"Mme. Doche was the incarnation of the character. Her name must be forever inseparable from the part. None other could have gained so quickly the sympathy of her audience, or shown in such close juxtaposition the contrast of gayety and elegance, of nervousness and passion, of devotion and resignation, of grief and serenity, of anxiety and abandon. Such an artist is not an interpreter, but a collaborator."

Effie Shannon Herbert Kelcey

SCENE IN THE STAGE VERSION OF C. N. AND A. M. WILLIAMSON'S SUCCESSFUL NOVEL, "THE LIGHTNING CONDUCTOR"

Dumas sought his Camilles far and wide. He turned to Modjeska, he went to Bernhardt, who rejuvenated the character for him. To Doche, to Bernhardt, he gave volumes of the play with little relics of the real Marie Duplessis inserted between the leaves. His first Armand was his ideal.

"Fechter has the action, the look, the voice. . . . I am happy; it is but my duty to avow it; . . . who could have given the Armand Duval the convincing poetry, the noble jealousy, the indescribable susceptibilities of feeling—the naturalness, the terror—with which he shaded the first three acts?"

Dickens, always an admirer of Fechter's acting, lost sight of the moral in the romance. A woman who could be loved as Camille was loved, he argued, must needs call forth sympathy from everyone.

A few years ago Duse went to Paris for the first time at the instigation of Bernhardt and appeared as Marguerite Gauthier. A "good little soul," the critics termed Duse's conception. Sarcey struck the note that applies to the entire morale of this drama; out of his experience he wrote:

"Ah! she [Duse] is certainly not the dame aux camélias that the author wished to depict. I have seen many Marguerite Gauthiers in my life. All of them could be put in two classes, which two actresses have typified. The first is exactly the kind of woman that Alexandre Dumas himself had in mind—the heedless, impertinent, spendthrift courtesan, whom love strikes one day, but who remains, nevertheless, to the last breath, a courtesan. This is the type Mme. Doche impersonated. . . . As for the other, it is Mme. Sarah Bernhardt who represents it. Her Marguerite Gauthier is also a courtesan. But she is an Imperia of superior nature, agitated and feverish, no doubt, but capable of kindness and tenderness, and enveloped by a perfume of poetry. When true love lays hold of her, she becomes transformed, idealized. Of the two manners it is evidently Sarah's which comes closest to great art."

Dumas's play aroused the hostility of the censorship of England and to this day is only performed there in mutilated form. During the initial years the French themselves were loath to accept it. Fechter was hissed in Lyons.

Curiously enough, the first presentation of the play in America was from text mutilated by Jean Davenport in 1853. The "Camille" of Dumas was not played until Matilda Heron, with her own verson in 1856, appeared with a notable cast. E. A. Sothern was called upon suddenly to act Armand; Mrs. Sothern was Olympe and Charlotte Thompson was Nannie. Miss Heron was compared in method with Rachel, yet her entire conception of the part "showed morbid passion in its deepest form, unrelieved by French graciousness and French charm."

This same year, Laura Keene with George Jordan was

presenting a sentimentalized "Camille," in which the cocotte's life was pictured as a dream in four acts and six tableaux, and in which the Spirit of Camille's Mother figured among the dramatis personæ. It would be impossible to record all the performances, of which there have been legion. Matilda Heron, Mrs. Bowers, and Kate Regnold were of several generations ago; then came Clara Morris, Agnes Cherrie, Fanny Davenport, Rose Coghlan, Charlotte Thompson, Modjeska, Rose Eytinge, Rhea, Olga Nethersole, Mrs. Potter, Margaret Anglin, Virginia Harned and Nance O'Neil. A new generation, the present, adds names, but no pronounced lady with the camelias. Abroad they flourish in the persons of Bernhardt and Duse; so Jane Hading ranks with them, and Réjane.

Modjeska's Camille sounded a deep note of fatalism in it. Even William Winter had to modify his attitude, which at all times and in all seasons has been unabating in its condemnation of what he terms "the unsavory" drama; he saw a change in the part as she played it—altered through "ingenious intellectual manipulation" from an offensive degradation into an outlook upon moral regeneration. Like Bernhardt, the great Polish actress omitted the sick-room atmosphere toward the close of the drama.

Fechter seems to have been the only Armand of any pronounced ability. F. Bartlett Conway, George Jordan, Barton Hill, E. A. Sothern, James O'Neill, Kyrle Bellew, Maurice Barrymore, and Henry Miller—they all have taken their secondary positions beside Camille, letting slip the opportunity of the fourth act, which won for Fechter his applause.

Notwithstanding the frankly immoral character of its heroine, "Camille" will always rank among the world's great plays; and to be able to act its principal characters adequately will ever be the goal of ambitious players, and at once the reward and test of dramatic genius. The proof that "Camille" is a great play is that it has survived, and that, when competently played, the human interest of its story and the high moral it points—that no creature is so degraded as to be incapable of regeneration and purification through a supreme sacrifice—never fails to hold audiences and move them to tears. MONTROSE J. MOSES.

Ludwig Fulda—Distinguished German Dramatist—Here

LUDWIG FULDA, one of the most distinguished of German dramatists, is now in America on a visit, having come at the invitation of the newly organized Germanistic Society of this city to lecture and also to give readings from his own plays. While he is here, Dr. Fulda will superintend the rehearsals of his new play "Masquerade," shortly to be given at the Irving Place Theatre.

Ludwig Fulda belongs to that remarkable trio of younger German writers whose plays have won for Germany intellectual leadership in the contemporary drama. He shares with Gerhardt Hauptman and Hermann Sudermann the distinction of world-dramatist. His plays are well known in England and America. His fairy legend, "Der Talisman," which aroused the anger of Kaiser Wilhelm, had a long run here at the Irving Place Theatre, and Charles Frohman produced at the Empire Theatre his "Die Zwillingschwester" (Twin Sisters). Long before that the late Henry C. De Mille had made a version of his earlier play with socialistic leanings, "Die Verloren Paradies," under the title "The Lost Paradise."

LUDWIG FULDA

Ludwig Fulda is in the prime of life. He was born at Frankfort on the Main, July 15, 1862, and studied at the universities of Heidelberg, Berlin and Leipzig. At the age of twenty-one he won a prize for a one-act comedy in verse entitled "Die Aufrichtigen." ("The Sincere Ones"), which was published the following year. His father, it is said, wanted him to follow a business career, but young Fulda was already seized by the stage fever and wrote several comedies, some of which were published. His first work, however, to win genuine recognition was his translations of Molière's comedies. These French classics, for lack of a good translator, had been pronounced unsuitable to the German stage, but so clever were Fulda's adaptations that public opinion concerning Molière changed, and his comedies met with much success. Fulda has also made remarkable translations of Rostand's plays, "Les Romanesques" and "Cyrano de Bergerac."

Early in his career, Fulda became identified with the "Moderns," or what is known as the Berlin School of realism, but his poetic gift would not permit him to follow blindly in the footsteps of Sudermann, Hauptman, and others of the more or less socialistic school. He endeavored to attain the same end through satire, and so he wrote "The Talisman," a slightly veiled attack on the German Emperor himself. Written in exquisite verse, the piece is a happy combination of sentiment and truth. It is based upon the old fairy story of the king for whom a cunning workman pretends to have woven a garment so finely spun that the common people are unable to see it. The king really cannot see it himself, but, unwilling to confess his ignorance, he pretends to admire the garment greatly, and when he goes abroad wearing it all his courtiers are loud in their praise of it. Only the frankness of a little child, who cries to his mother, "Oh, look, the King has nothing on!" reveals to the Emperor and his courtiers the absurdity of the situation. Kaiser Wilhelm quickly saw the application to himself, and was so mortified, that when the Schiller prize was awarded to the poet the Emperor refused his sanction, and it was withdrawn. An English version of this play was produced in London by Beerbohm Tree, under the title, "Once Upon a Time."

Another of Fulda's plays, "Robinson's Island," published in 1895, is the original from which J. M. Barrie took the main idea for his piece, "The Admirable Crichton," in which William Gillette was seen a couple of seasons ago.

Of his later plays, "Novella d'Andrea," published in 1903, shows remarkable insight into human nature. A bluestocking gives up everything for her studies, merely to find when she has attained the pinnacle of success that all her fame and degrees are as nothing to her. Another drama, "Die Sklavin," is a modern problem play, dealing with a woman's longing for release from a distasteful marriage which yet affords no legal ground for complaint.

His most recent play, "Masquerade," is considered the most important dramatic production of the past year in Germany. It is a scathing satire on social conditions in government circles which encourage the *mariage de convenance* and ostracize those who would emancipate themselves from the shackles, no matter at what cost of honor and happiness. The principal characters are Von Wittinghof, brother of the Minister of State, and Gerda, his natural daughter. Von Wittinghof was deeply attached to Gerda's mother, and

(*Continued on page iii.*)

Hall

ELLIS JEFFREYS AND FRANK WORTHING IN ALFRED SUTRO'S NEW COMEDY, "THE FASCINATING MR. VANDERVELDT"

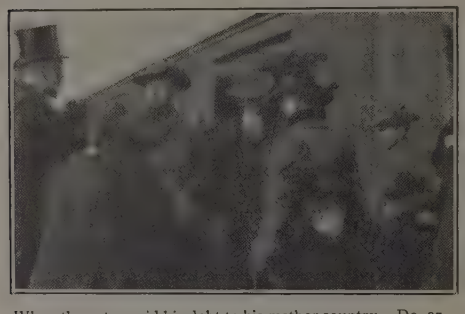
In "A Little Tragedy at Tien-Tsin" | In "Man and Superman" | In "The Great Ruby"

Robert Loraine—An Actor of Many Parts

(CHATS WITH PLAYERS No. 46)

"MY earliest recollection is of an attempt at suicide."

The young man who said this sat in a green leather chair in his pleasant bachelor apartments in one of the New York hotels. It was an easy chair that would have invited most mortals to ease, but to Robert Loraine it was a mere convention, chosen because it happened to be the nearest after his visitor was seated. He disdained its alluring cushioned arms as ascetics spurn the embrace of woman. As a Trojan might have feigned rest for a torturing moment in a Twentieth Century rocking chair on the eve of battle, the English star and producer, soothed by a cigarette, permitted the easeful chair to hold his tense muscles, his youthful impatience and his eager energy, while he waited for an American interview.



When the actor paid his debt to his mother country. De arture of Mr. Loraine for the war in South Africa

If Luther Burbank left off playing weird tricks with plants, turned his wizard touch upon minerals, and engaged his magic in vitalizing and humanizing steel, he might produce such a young man as Robert Loraine. His muscles, from much outdoor rigor, have taken on the rigidity of steel. His eyes have the blue gray glitter of that metal. There is about him the finely tempered quality of the prince of useful metals. His riding suit, for he had just come in from a gallop in the park, was gray. So were the hat and gloves that lay upon the table. From such a young man one could scarcely expect any Hamlet soliloquies. So the interviewer observed and so the interviewee agreed.

"I must be pardoned because I was so young." He smiled and the impression of steel was dimmed. "I had been reading 'A Tale of Two Cities.' I believe matinee girls relieve the tension by a good cry when their heroes come to an unhappy end, but tears were not for me and they could not measure my grief at the death of Sidney Carton. I brooded upon his untimely taking off. It led me to the conclusion of which Byron wrote, something like this:

> 'Weary of life, weary of love and full of spleen,
> He died a Timon at nineteen.'

"'If this is all there is of it I might as well end it,' I thought. I went out and bought a big bottle labelled 'Poison.' I swallowed the whole of its contents and fell asleep, expecting never to wake again. But I awoke in the morning feeling very well. I had taken some harmless household mixture that an ironical chemist's clerk had labelled for a joke. The desire to commit suicide had left me when I awoke. It has never returned."

Heredity led Robert Loraine inevitably upon the stage. He could not well have escaped it with Henry Loraine for father and Mrs. Henry Loraine as mother.

"I suppose that from them I must have gotten my liking for the stage and my disposition to take it seriously. They played tragedies," he said.

He laughed when he spoke of his stage début, and while listening to the story one might gather the sheaf of impressions that have made of the young English actor an American matinee idol. He is handsome. There have been those who dared to describe him as "pretty," but theirs was hardihood that sprang from distance and the small end of opera glasses. It departs at a nearer view of features that are strong as well as regular, and a complexion that, giving the effect of pink and white under the limelight, is a good English brick hue, bred of good digestion, plenty of rare roast beef and a maximum of life out of doors. His impetuousness restrained by self-control, and his exuberant spirits, springing from youth and harnessed and driven by British self-possession, go to the making up of a stage hero, while they find their expression in an utterance too explosive to be artistic. His sentences flow not steadily, but in jets. Mr. Loraine was saying:

"I did the usual running away. My home was at Cheshire, where I had been born and gone to school, but I managed to get to London and got a chance with the Adelphi company. We appeared in six plays a week, and twice a night, from seven to nine and ten to twelve. I played old men and heavies, being the youngest member of the company. That is usual because being young and fresh the kids are good studies. For this work I received fifteen shillings, about three dollars and seventy-five cents a week. The price of admission at the Adelphi was one, two and three pence.

"Soon after I went with Ben Greet's Woodland Players. They had no scenery and hired no

In his first starring venture "The City of Pleasure"

houses, playing on the sward. It was agreeable work, and Mr. Greet had drawn about him an excellent company. Helen Milton and Mrs. Patrick Campbell were members of it. This engagement was followed by one in répertoire company, playing Shakespeare and old comedies. It was that season that opportunity came for me to star. We were playing a melodrama called 'The City of Pleasure,' and one night the star fell ill. The manager was in a very bad way. In that sort of company, a very poor one, there were no understudies. But with youthful assurance I went to the manager and told him I could play the part. In his desperation he permitted me to try. The star never came back to us and I continued in the star part for the season.

"By now I had begun to agree with my father, who said, 'For an actor the country doesn't count. Nothing matters but London and America.' Great Britain is different from America. There everything outside of London is the country. There are no playing points corresponding to Boston, Chicago, Philadelphia, or Washington, where the New York judgment of an actor might be reversed, and where critics dare to disagree with the moulders of dramatic opinion in New York. What might be thought of an actor in Dublin, Glasgow, or Edinburgh matters not at all. The critics of those and other towns of Great Britain never differ frankly from the critics of London.

" 'It must be London first and America afterward for me,' I concluded, and to London I went.

"I was engaged by George Alexander for small parts, one being in 'The Prisoner of Zenda,' in which he played the principal part. I left him to go to Drury Lane to create the role of Dick Beach, in 'The White Heather.' In that rôle I won London as a friend. I afterward returned to Mr. Alexander's management and succeeded him as the star of 'The Prisoner of Zenda,' and starred in the country as Rupert of Hentzau. I played successively D'Artagnan in 'The Three Musketeers' and the Hindoo Prince in 'The Great Ruby.' "

Otto Sarony Co.

AS KING EDWARD IN "THE LADY SHORE"

Here Mr. Loraine paused. The pause and the slight wrinkling of his boyish brow marked a line of demarkation in the record of personal events. But he dashed past it with an impulsive plunge.

"I came to America and failed. At least the play failed. It was a terrible thing, 'To Have and To Hold.' And the critics pooh-poohed me. It was a shock, but it was good for me. From having a position in London unequalled by that of any young man, I had come to America to begin all over again. As I said, it was good for me. I am assured upon entirely reliable authority that I had been fast becoming an impossible young person. My reception by American critics was an excellent corrective discipline. It chastened, but it did not discourage me. I went to London to get a play in which I hoped to conquer New York and convince its critics that they had been mistaken. Alas! The American managers looked with indifferent eyes upon the play, and while I was trying to communicate my enthusiasm for it to them my rights to the play lapsed. I had a season as David Garrick with Miss Grace George in 'Pretty Peggy.' There was a brief vaudeville season in a Chinese play, 'A Little Tragedy at Tien-Tsin.' Then came last year with a rapid fire succession of four failures, 'Taps,' 'Nancy Stair,' 'The Lady Shore,' and 'The Proud Laird.' "

The interviewer injected some words concerning tenacity of purpose, and an inquiry why this hero of matinee girls remained in the unconquered instead of returning to the conquered land.

Robert Loraine laughed. "O, I never had a thought of that. America is much too good a thing to give up. Given the play, I was sure that I could win. Not that the rapping notices didn't hurt. Often I've had to come home after reading the severe criticisms to look over the treasured good ones, and so fortify myself. But I never choose to believe the bad ones. If all the critics in the world should write hard, bitter things of me, I should refuse to believe that they were altogether right."

The boyish lips met in a firm line. The strong chin was thrust unconsciously forward. One caught a glimpse of the indomitableness of Loraine.

"There are two kinds of temperament," he went on. "Of course a man must have feeling. He must be sensitive, else he can't act. The unemotional plodder does not become an actor. But that temperament which causes a man when he meets an obstacle to collapse and desert is the temperament of failure. The other sort that makes a man suffer under 'the slings and arrows of outrageous fortune' and yet hold up his head, square his shoulders and go on is the right kind.

"I found the play I was seeking in "Man and Superman," he said with a further straightening of his spine. "I read it one day and took passage on a steamer the next to secure the rights. It is true that I ventured all the money I have in it, but I did not regard it as a hazard. I acted from conviction.

" 'Here,' I said to myself, 'without question is a strong play, full of dramatic situations and sparkling dialogue. It is daring, but Americans are advanced. They will like it.' I saw Mr. Shaw, and in a few days returned with a contract for the American

rights in my pocket. That New Yorkers like the play the business proves."

Was Mr. Loraine one of the Shaw disciples? No, he did not always agree with him. He had never taken more than an ordinary interest in him. He had read him as nearly every one else.

"Eight or nine years ago I began reading his plays because I knew him to be a brilliant critic on the *Saturday Review*. I have read him more or less ever since. His philosophy I thought a bit shocking, but admired his brilliancy. It happened that just as I particularly needed a play, I read 'Man and Superman.' It came about without any picturesqueness or pyrotechnics. But I have found that my judgment that his philosophy is shocking has been modified by two things. I met him and found him a kindly, lovable man, with a heart that is warm toward the whole world. And age and observation have lent me, I hope, some wisdom. The world's standards of thought are changing. For instance, within my memory if a girl committed an error the sentence of public opinion was that she must marry the man, no matter how hopeless a brute he was. Marry him she must. But the thought of today is different. Shaw photographs phases of society as he sees them.

"On temperate examination, Shaw's theories of life are much less appalling than at first sight. It is unjust to form conclusions without knowing the context, which, in this case, involves the study of the man's complete works. So in the theory of marriage being a detestable error of conduct, the reasonable, temperate seeker after truth will find that there is something to be said by persons of unquestioned intelligence in support of this unsettling notion, and, while he may not be converted nor perverted by their views, at any rate they cannot be waived aside without consideration.

"The other day a woman in a street car startled me by the question, 'Is Shaw sincere?' Since I had but another half block to go, I answered, 'Yes!' It was the easier way. Had I not been within a half block of my destination by that time, I would have continued, as I have since written, 'Shaw's life is the best proof of his sincerity. He has sacrificed everything for his plays. He gives the impression of a man who has long since parted with every temptation, except that of turning his blood to ink, in order to reveal his soul. Shaw is working for truth and enlightenment. He is the fountain head of knowledge, and, like all other great reformers, has broken through all formalities."

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KITTY GORDON

The prettiest of the English principals in the "Veronique" company. In private life she is the wife of Capt. the Hon. Henry Beresford, a son of Lord Decies and a cousin of Admiral Lord Charles Beresford and, therefore, related by marriage to the Dowager Duchess of Marlborough

That Mr. Loraine is the producer of "Man and Superman," as well as its star, is well known.

"I am much prouder of my work as a producer than an actor," he said. "Every scene in the play was designed by me, every player rehearsed and not a feature of it but gave me the keenest delight. I want to go on producing good plays and do some emotional work. My ambition is to play King Lear."

The most dramatic moment of Robert Loraine's life was not on the mimic stage. It was when, having forsaken the mummer's show for stern realism, he had been the thirty-third man to enlist in the Imperial Yeomanry, had served in South Africa for a year, nine months of which he had slept on the frozen ground, without a tent, and had been in sixty-five actions of the Boer War, he returned to London and received the decorations of the King. The occasion was the Parade of the Horse Guards. Immediately in front of Loraine, on a bath-chair, was a man who was attended by his mother, a doctor and a nurse. The man received the medal from the King, a few kind words from the Queen, and was removed ten yards away, where he died within sight of his sovereigns. While his predecessor was in the death struggle, the hale young soldier was receiving the vari-colored ribbon and medal from the King.

The chat drifted to lighter things. A man's tastes are largely the measure of the man. Mr. Loraine likes his daily gallop in the park. He enjoys music.

"I play the pianola because I can't play the piano" he said. His friends come from antipodal classes, soldiers and literati. And he candidly asserts that he admires all women.

"I like them all" he declares with the explosive utterance so effective in the romantic drama. "Short or tall, fair or dark, gentle or vivacious, I like them all."

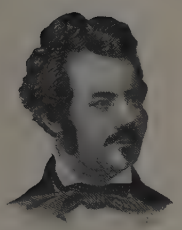
ADA PATTERSON.

The old Broadway Theatre, corner of Pearl Street, which was the scene of Forrest's later triumphs in New York

EDWIN FORREST
At his prime

Forrest's residence at Holmesburg, Pa., which he bequeathed to the theatrical profession as a home for aged players

The Centenary of Edwin Forrest



Edwin Forrest at 40

THE ninth day of the present month should be a red-letter day in the annals of the American stage, for March 9, 1906, is the hundredth anniversary of the birth of the most picturesque and virile actor this country, if not the world, has yet produced—Edwin Forrest.

A colossus intellectually, as well as physically, a critic has described him. He was, indeed, bountifully endowed by nature. "His features," wrote one who knew him well, "were regular and in early life pleasing. His height was five feet ten, and his figure was symmetric, but would have been better if it had been somewhat less Herculean. Heavy, however, as he was, he was never ungraceful in his movements. His voice was phenomenal. The world has never heard a more effective speaker of words. He supplemented his exceptional physical advantages and extraordinary natural aptitude for the player's art with unremitting industry. He was microscopic in his painstaking; nothing was beneath his attention. Forrest probably made the greatest part that ever has been written—the part of King Lear—more effective, got more out of it than any other actor ever has gotten out of it, which rightfully gives him the first place among the players of all time."

Forrest was a native of Philadelphia—the youngest son of a Scotch father and a Dutch mother. William Forrest, the father, long served as clerk to Stephen Girard. When he died in 1819, leaving his widow and children in poverty, young Edwin was taken from school and apprenticed successively to a printer, a cooper and a ship-chandler. He does not seem to have been a diligent apprentice, but found more to interest him in an amateur dramatic club of which he had become a member. A little later chance brought the lad's taste and aptitude for declamation to the attention of John Swift, a leading lawyer of the period, and through the latter's aid he was given a trial night at the Walnut Street Theatre.

There, on November 27, 1820, Forrest made his first appearance on the regular stage, acting Young Norval in "Douglas," then the part most often selected to test the quality of a beginner. He was announced as "A young gentleman of this city," and though only fourteen, his fine voice, graceful presence, and assured yet modest bearing won him instant favor with a brilliant audience. He repeated this first success when, on December 29, he was allowed to reappear as Frederick in "Lover's Vows," and on January 28, 1821, for his own benefit, he successfully attempted the rôle of Octavian in "The Mountaineers." Thus encouraged, he rented the Prince Street Theatre for one night, engaged a supporting company, and gave a performance of "Richard III.," which pleased the audience and netted him a small profit.

Then for a year or more Forrest sought a regular engagement in one of the western circuits, and counted his quest well rewarded when, in the early autumn of 1822, he was employed by Collins & Jones to play leading parts in the theatres in Pittsburg, Cincinnati and Lexington. He began his regular stage life in Pittsburg, where he again acted Young Norval, and after a brief season in that town with his fellow-players embarked for Cincinnati, going by flat-boat down the Ohio. The company's Cincinnati season opened with "The Soldier's Daughter," in which Forrest played Young Melfort, a sad-visaged youth who gives the needed touch of sentiment to a charming comedy. Thereafter he was seen in parts which ranged from the heroes of tragedy to the dandies of comedy and the clowns of farce, nor did he hesitate on occasion to

EDWIN FORREST AS LEAR

A friend remarked to the actor: "Mr. Forrest, I never saw you play Lear as well as you did to-night." Whereupon the veteran almost indignantly replied, rising to his full height: "Play Lear! what do you mean, sir? I do not play Lear! I *play* Hamlet, Richard, Shylock, Virginius, but, by God, sir! I *am* Lear!"

ADELE BLOCK

Lately seen as the Empress Josephine in "La Belle Marseillaise" and now assuming the leading character in Mr. Frohman's production of "Mizpah." Miss Block made her début as Kate Kenmon in "The Girl I Left Behind Me," and later played Anne of Austria in Mr. Sothern's production of "The King's Musketeer." Then she was seen as Iras in "Ben-Hur" and afterwards as the Duchess of Portsmouth in "Mistress Nell"

blacken his face, and, donning the many-colored garments of the plantation negro, give his audience a break-down or a walk-around in the style later made so popular by "Jim Crow" Rice.

The season, however, ended in failure; the company's appearances in Hamilton, Lebanon and Dayton had a like sequel, and in the last-named place the organization disbanded. Young Forrest, penniless and poorly clad, made the return journey to Cincinnati on foot, and a little later set out for Louisville with the wreck of the Collins-Jones company. But failure also waited upon this venture, and the early summer found the players again in Cincinnati, where, during a second season, Forrest, who had now become their mainstay, acted Norval, Jaffier, George Barnwell, Othello, and Richard III., besides many parts in comedy. When July came the theatre closed, and the young stroller, who had been unable to save anything from his meagre and uncertain earnings, found a welcome refuge with Mrs. Riddle and her family. This good woman, a player like himself, made a place for him in her humble home, and generously gave him out of her scant store the help of which the homeless one stood in need. Her kindness, it should be recorded, was not forgotten, and Forrest to the end of his life never ceased to speak fondly of her and her memory. It is also good to know that in after years he sought out his early manager, Jones, when he heard that the latter had come to old age homeless and in want, and that it was in Forrest's home that Jones, tenderly cared for by his host, suffered his last sickness and passed from life.

The enforced idleness which followed the close of Forrest's second engagement in Cincinnati marked the nadir of his fortunes. While staying with the Riddles he succeeded in making an engagement with James H. Caldwell, manager of the American Theatre in New Orleans. He made his first appearance in that city on February 4, 1824, as Jaffier, and by his manly bearing, handsome face and noble voice, coupled with his robust and unusual style of acting, quickly won the favor of a new public. Before it he played Iago to Conway's Othello, and for the first time essayed the title rôle in Payne's "Brutus," a part in which he became famous in after years. But his New Orleans career was destined to be a brief and stormy one. Jane Placide, an actress of talent and beauty, was then the leading woman of Caldwell's company. Forrest fell deeply in love with her, and when she rejected his advances discovered a rival and enemy in his manager, whom he challenged to a duel. Caldwell paid no attention to the challenge, and the baffled and angry Forrest, having "posted" him, betook himself to the wigwam of Push-ma-ta-ha, chief of the Choctaws, with whom he had the while formed a close and singular friendship.

The young actor spent a month with the Indians, but in August, 1825, was back in New Orleans, where he secured passage in a sailing vessel for New York. Good reports of his acting had preceded him, and helped him without delay to an engagement at the Albany Theatre, then under the management of Charles Gilfert. He opened there in the early fall, and when Edmund Kean, during his second visit to America, came that way, Forrest played Iago to Kean's Othello, Titus to his Brutus, and Richmond to his Richard III. This brief association with Kean was a directing influence in Forrest's life, and helped not a little to prepare him for the successes which awaited him. The Albany season ended in disaster, and when he quitted the town for New York he had to leave his wardrobe in pawn; but he had reason to face the future with a light heart. Gilfert had assumed the management of the Bowery Theatre then building in New York, and Forrest was engaged as a member of the company which was to open it.

It was while waiting this event that he made his second appearance in his native city, playing Jaffier for the benefit of a friend with such success that he was called upon to repeat the performance. And it was at this time also that Woodhull, a fellow actor, asked him to play Othello for his benefit at the Park Theatre, New York. Gilfert, fearing failure, sought to dissuade Forrest from the venture, and even threatened to discharge him in case of a fiasco. Forrest, however, confident of his own powers, turned a deaf ear to his manager, and on May 23, 1826, the performance took place. There was a crowded house, and so warmly did it applaud the newcomer's efforts that, when the curtain fell on the third act of the tragedy, Gilfert, sitting in front, profanely exclaimed, "By God, the boy has made a hit!"

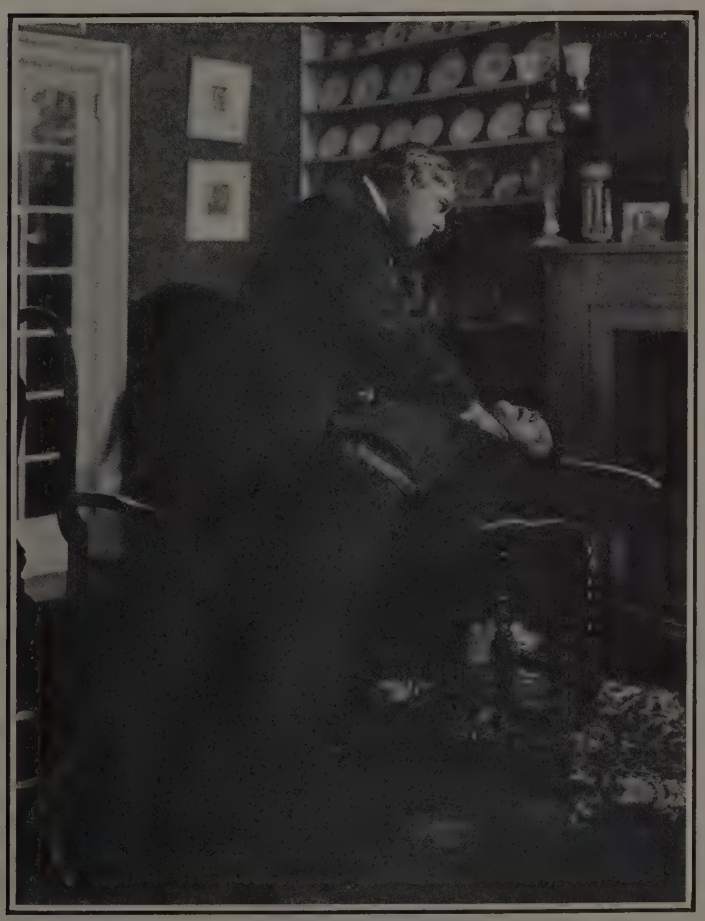
Thereafter, for many years the tide ran steadily in Forrest's favor. He opened at the Bowery in November, and remained there nearly three years, growing all the time in popularity and public esteem. Then he transferred his services to the Park, and a little later became a travelling star. His tours renewed for him in every city in the land the success he had won in New York, and he had come to be regarded as America's representative actor when he crossed the ocean, and at Drury Lane on October 17, 1836, made his first appearance before the English public as Spartacus in "The Gladiator." Though the play was condemned, the actor was applauded, and when later he appeared as Othello, Lear, and Macbeth the London critics hailed him as one with an uncommon gift for tragic acting. From this visit to England also sprang Forrest's wooing of Catherine Norton Sinclair, the daughter of a well-known musician, and herself a woman of wit and beauty. They were married in June, 1837, and for a time the union promised to be a happy one. Twelve years later,

however, it ended in a separation, and in scandalous countersuits at law which placed the husband at war with many of his friends and lost him once and for all the respect and goodwill of the better classes of the people. The details of the Forrest divorce suit, which fill two large volumes of a thousand pages each, do not call for review in the present chronicle. Suffice it to say that in the end the wife was granted a divorce on terms which preserved to her all her legal rights. She long survived her husband, dying in New York in 1891, at the age of seventy-four years.

But all this was in the future when in November, 1837, Forrest resumed his American engagements. Opening at the Chestnut Street Theatre, Philadelphia, he played there for a month to overflowing houses, and then began a tour of the different cities of the Union, meeting everywhere with success, and earning larger sums than had heretofore rewarded the labors of any actor. Before his visit to England he had created the rôles of Metamora and Spartacus; in 1839 he was the originator in America of the title rôle in Bulwer's "Richelieu," and in 1841 he was seen for the first time as Aylmere in the tragic drama of "Jack Cade," one of his most original and impressive impersonations. Four years later he went again to England. Macready, then the representative English actor, had visited America in 1843, and his performances had been compared unfavorably by critics and the public with those of Forrest. This caused him to go back to his own country with hatred in his heart for his rival, and when Forrest, in turn, visited England, he was greeted wth a storm of hisses on his opening night in London, while on the following day the public prints criticised his acting in the severest terms.

Forrest held Macready responsible for this unfriendly reception. Social intercourse between them was at once broken off, and when, a few months later, the American actor chanced to witness Macready's Hamlet at an Edinburgh theatre he was foolish enough to stand up in a private box and hiss the performance. This led to a war of words in the English newspapers, which was at once taken up in America by the friends and foes of both men, and revived with growing bitterness when, in September, 1848, Macready came for the last time to this country. The visitor was openly hissed in Philadelphia, and when on May 7, 1849, he attempted Macbeth at the Astor Place Opera House in New York he was hooted from the stage by ruffianly adherents of Forrest. Three nights later he was announced to reappear as Macbeth, but the play had hardly begun when the theatre was attacked on all sides by a mob, and the object of its rage, hustled from the

Rebecca Warren in "Grierson's Way"
Mrs. Grierson burns the letters from "Beauty" Murray



Photos Hallen Henry Miller Harry Woodruff
Grierson, in a rage, attacks Keen who has suggested suicide to him

Rebecca Warren Henry Miller
Grierson confesses to his wife the uselessness of his sacrifice

Scenes in H. V. Esmond's Play, "Grierson's Way," Which Had Only a Brief Career at the Princess Theatre

CARRIE REYNOLDS IN "THE SCHOOL GIRL"

Began her stage career in the chorus of the Castle Square Opera Company; later she played Bonita in "Arizona," and then was soubrette with the Rogers Bros. In 1904 she played Maria in "Lady Teazle"

back door, in the cloak of a friend, barely escaped with his life. Then the militia was called out, and the rioters dispersed, but only after twenty-two were killed and thirty-six wounded.

Forrest by speech and pen had done not a little to foment this brutal outburst, which sent Macready home full of regret at the tragic ending of his visit; and hard upon it followed the famous divorce suit. The two events forever alienated from Forrest those whose good opinion is most worth having, but they seem, on the other hand, to have instantly raised him to wider and more fervent popularity with the masses. On the morrow of the legal battle with his wife he appeared at the Broadway Theatre, and he acted there to crowded houses for sixty-nine successive nights—an engagement then unparalleled for length and profit. Thereafter amazing success attended his engagements in all of the large cities, success which reached a climax when in the autumn of 1860, following a four years' retirement, he began a hundred nights' run at Niblo's in the character of Hamlet.

Again in 1862 the veteran played profitable engagements in New York, Philadelphia and Boston, and in 1866 he paid a visit to the Pacific coast, where his welcome was a most cordial one. Ere this, however, his powers had begun to wane. Younger, if not more gifted, men came forward to claim the public favor he had so long enjoyed, and in the end, lagging superfluous on the stage, he was made to know that he had in a measure outlived his popularity. Forrest's last engagement in New York began on February 6, 1871, at the Fourteenth Street Theatre. He played Lear and Richelieu, two of his greatest parts, but on February 26 illness brought his labors to an abrupt conclusion. He was seen for the last time on any stage on April 2, 1872, at the Globe Theatre, Boston. His final public appearance took place on November 22 of the same year, when at Steinway Hall, New York, he read from "Hamlet" and "Othello." Twenty days later death came to him without warning in his Philadelphia home. His great fortune was left to found a home for actors.

Both Forrest the man and Forrest the actor were the subject, while he held the stage, of fierce dispute, which has not ceased since he passed from life. Nature had formed him when in one of her most generous moods, and he brought to the exercise of his art a presence commanding and impressive beyond that of any actor of his time, immense physical force, and a powerful and musical voice which he used with moving effect in the expression alike of passion, tenderness and grief. He had imagination; he was all his days a student; while experience early gave him repose and an almost perfect precision of method, but he lacked spirituality; and the want of it, a want which prompted one critic, more severe than just, to describe him as a "vast animal bewildered by a grain of genius," often caused his acting to appeal in vain to the higher order of mind. Still, if fine mentality and poetry were denied him, his very limitations helped to make him a most puissant representative of the physical element in art, and in rôles wherein that element predominates he stood unrivalled. Thus, though Hamlet and Macbeth were quite beyond his reach, he was great in old age as Lear, and greater still in earlier years as Virginius, Spartacus and Othello, while, as has been justly said by another, Coriolanus died with him, the last of all the Romans.

A fair estimate of Forrest the man can be written in the words "he lacked self-mastery." The patience and humility which led to greatness were denied him. He was vain rather than proud; he was prejudiced and profane; he often violated the conventions and outraged good taste; he brooked no resistance to his imperious will; and he brooded over insult and injury; but, if he hated his enemies and fought them with all the fierceness of a passionate nature, he also loved and clung to his friends, and time and again he proved himself a man with a tender heart.

Finally, the end came. Only the wreck of his once proud self, robbed by death of friends and kinfolk, neglected by a public who had grown impatient of his infirmities, and shorn of his kingdom by younger men, Forrest passed away Dec. 12, 1872, a very Lear among players.

RUFUS ROCKWELL WILSON.

From Variety Boards to the Lyric Stage

FROM a song and dance specialty on the variety boards to the exalted artistic rank of grand opera singer at the Metropolitan Opera House is assuredly a long and thorny road. Few succeed in making the arduous journey. Not that operatic stars drop ready-made from the clouds. The sweet-voiced Caruso, it is said, was once a butcher, the glorious Scalchi began life as a scrubwoman, the divine Sembrich herself sang several years here with indifferent success before New York awoke to the fact that hers was the most wonderful voice in the world. One may start, therefore, from small beginnings, but it is unusual, almost unprecedented, to hear of a vaudeville performer rising to prima donna heights. The variety stage is not generally considered a particularly desirable training school for grand opera. Yet this prodigy Bessie Abott, an American girl, has accomplished. She made her début on the exclusive boards of the Metropolitan Opera House January 20 as Mimi in "La Bohème," with signal success. This official début, however, was not the first time Bessie Abott had sung at the Metropolitan. Only the circumstances and the audience were different.

Reutlinger BESSIE ABOTT IN "LA TRAVIATA"

A few years ago, two young girls, twin sisters, made their first appearance on the stage, singing popular songs and accompanying themselves on the banjo and guitar, as a specialty in the then successful musical extravaganza, "1492." Both had sweet voices, but one, the higher, was noticeably fine, ringing clear and true, despite an evident lack of cultivation. The owner of this voice was Bessie Abott. About that time a benefit was given for an old musician, and among the list of volunteers were the "Abott Sisters," singing the then popular *I Don't Want to Play in Your Yard.* What would the little soprano have thought that evening if she had been told that within a few years she would appear on the same stage, but as the prima donna of a grand opera?

The sisters sang on the variety stage in this city for several seasons, and with such success that before long they commanded good salaries, and were in demand at club entertainments. A trip to Europe came next, one summer, and then Bessie Abott's real good fortune began, for on the steamer upon which the two girls sailed was the great tenor Jean de Reszké. He heard Bessie sing at a ship concert, at once became interested in her, and predicted a great future for her voice. He persuaded her to give up the work she was doing, and study for grand opera, and to such good purpose that upon her return to this city in the autumn Miss Abott, at his advice, began serious study with Mme. Ashforth, the well-known vocal teacher and ex-opera singer of this city.

For three years she worked hard, spending each summer in Paris and studying under the late Fidele Konig, *chef d'orchestre* of the Paris Opéra. Meanwhile she met Capoul, through Jean de Reszké, and both he and M. Konig urged her to sing for M. Gailhard, the director of the Opéra.

"I would not do it," said Miss Abott. "I did not for a moment believe that M. Gailhard would offer me an engagement. I did not feel that I was ready, and dreaded making a failure which would ruin all my hopes. M. de Reszké wanted me to try for the Opéra Comique, but I was not willing to do that either.

Reutlinger
BESSIE ABOTT IN "LAKME"

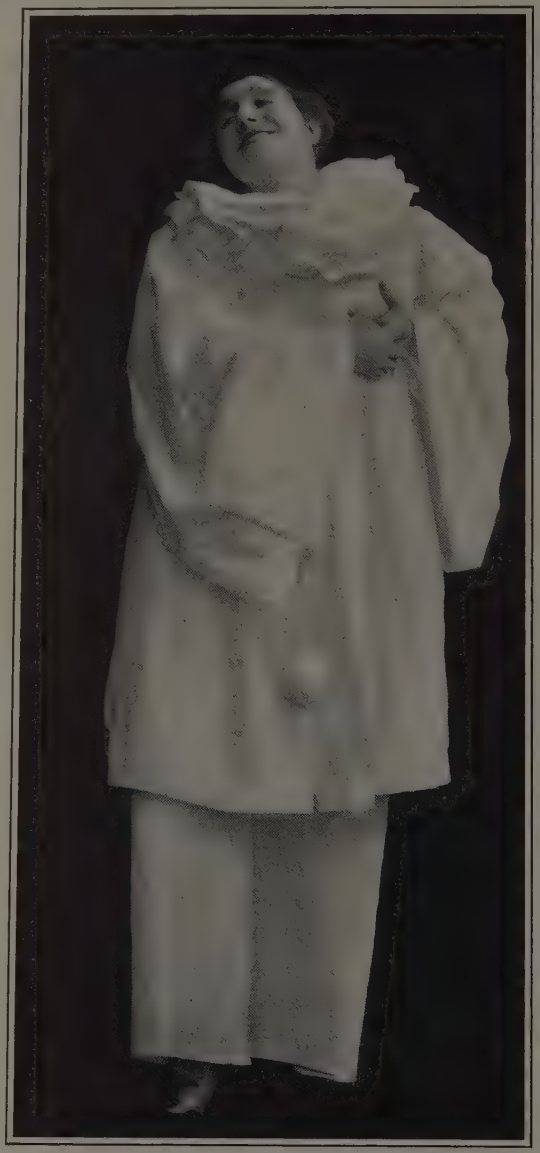
Burr McIntosh
BESSIE ABOTT IN "LA BOHÈME"

"'Gailhard is looking for a Juliette,' M. Capoul urged. Still I refused. Finally he said: 'At least you will sing for me in the Opera House that I may hear how your voice sounds in it?' Of course I could not object to that, although I felt sure that Gailhard would be there, and so he was, in a box. I did not see him until afterward, when he came up and said, *'C'est bien, Mademoiselle!'* and I was in despair, for he says that to anyone who sings for him.

"Now everything is ruined, I said to M. Konig; I shall never hear anything more from him. I told you I was not ready.

"But to my surprise in about a week I was engaged, made my début in 'Romeo et Juliette,' and later sang the Forest Bird in 'Siegfried' with Jean de Reszké. And I really had great success!" added Miss Abott modestly.

"'It has been said,' the singer went on, 'that it is impossible to sing at the Opéra in Paris unless one either buys an appearance or pays for it in another way. Some singers who have failed to secure a hearing have painted M. Gailhard in very black colors. I would like to say emphatically that I do not believe it. That many do pay for a début, that others sing without receiving any pay, is true, but that either is absolutely necessary is not the case. Every Thursday any applicant who is recommended by a teacher or musician may sing for M. Gailhard, and the company of the Opéra is always a very large one. Personally he was kindness itself to me. He always treated and spoke of me as a child.'"



YVETTE GUILBERT AS PIERROT

Miss Abott being small, slight, and with a certain frank ingenuousness of manner and speech, this is not surprising.

"'Well,' she went on, 'I sang at the Opéra for two seasons, during Jean de Reszké's last performances, and the year following. Then last year I went to the Opéra-Comique to sing Violetta in 'La Traviata,' and Zerlina in 'Don Giovanni.' And during these two years I studied all my rôles with M. Jean. I had a lesson every day. These lessons were wonderful. He loves teaching. His pupils have a fifteen minute lesson, and then remain and listen to the others for the balance of the hour. How much one learns in that way!"

"Does M. de Reszké sing much now?" asked the interviewer.

"'A great deal in his own home. His wife, a charming and very beautiful woman, also sings, and is an excellent musician. The evening before I left Paris, M. de Reszké gave me a dinner, and afterwards he sang with me the entire bedroom scene in 'Romeo et Juliette.' It was magnificent! When he had finished singing, everyone was so overcome that we all embraced in true French style."

"In what operas are we to hear you?"

"I am to sing, in addition to Mimi, Gilda, Lucia, Marta, Donna Elvira in 'Don Giovanni,' the Queen in 'The Huguenots,' the soprano rôles in 'Faust,' 'Le Nozze di Figaro,' 'Traviata' and 'I Pagliacci,' but of course not all this season. On February 15 I pass under Mr. Conried's exclusive management. Up to that time I shall be very busy with my concert engagements. I did so want to make my début in 'Romeo et Juliette,' but there is no tenor, and Mr. Conried assured me that even with Melba this opera has never been a success without Jean de Reszké.

"I have signed a five years' contract with Mr. Conried. I really did not in the least want to do so, for it seemed such a long time—and then if I were not liked! An engagement was offered me last year by him to sing in 'Haensel und Gretel,' and then later the rôle of Sulamith in 'The Queen of Sheba,' but I refused both times, because I felt uncertain of the success of either opera. I begged for a three years' contract, but Mr. Conried was highly indignant, and said: 'Five years, no more, no less!' Then he told me that he liked my voice and believed I would succeed, so I signed. He has been very nice to me ever since. But I did want to go to Russia, and five years is a long time."

"Does your sister still sing?"

"No, but she is a thorough musician and my best and severest critic. You do not know how I miss her. She was taken seriously ill before I left Paris, and cannot join me this winter. When she is with me she listens to my every note, watches my gestures, everything, and then tells me what is good and what I can improve, and she is always right."

Suddenly with an abrupt change of manner Miss Abott remarked:

"But you have not noticed my *Palmes d'Académie!*"

Surely enough, there in the buttonhole of the coat she had not had time to remove was the little bow of narrow purple ribbon which marks this distinction, bestowed upon its illustrious men and women by the French Government.

"Nobody notices it here," said Miss Abott plaintively. "But in Paris it at once wins for me the respect of my concierge. You should see what a sensation it makes when I go anywhere. All the clerks in the shops see it at once and speak of it to each other. President Loubet sent it to me shortly before I left Paris. Its bestowal was most dramatic. Such fun! A mounted messenger clattered up to the door of the apartment building in which we live. Everyone in the street stared, for they knew that he was a messenger from the President. He gave me the official document announcing that the *palmes* had been awarded me, and then later the President himself gave me the ribbon."

As the writer rose to leave he expressed good wishes for the coming début.

"Oh, don't come!" said she promptly, "but if you do, please, please make allowances for me, for I shall be so nervous. Besides it is the first time that I have sung an opera in Italian. I hope I shall be a success!"

That this hope was fulfilled those who were present and heard the repeated and spontaneous bursts of applause which rewarded the little prima donna for her poetic interpretation and charming singing of the rôle of the luckless little Mimi, are surely convinced.

RICHARD SAVAGE.

From *Sketch*

SCENE IN THE DRESDEN PRODUCTION OF RICHARD STRAUSS' NEW OPERA "SALOME"

Is Richard Strauss the Evil Genius of Modern Music?

The recent production at Dresden of Richard Strauss' new opera "Salome" has been the art sensation of the year in Germany. Musicians throughout the world to-day are discussing the weird beauty of the music, the audacity of the book. In the score Strauss is said to have surpassed himself and to have reached heights (or is it depths?) hitherto unattained in music. Emperor William, who, for all his spread eagleism in politics, is a stalwart guardian of public decency, is reported to have shown his displeasure with the work by withdrawing from the Imperial box. Here in New York, it is hinted that Heinrich Conried, scenting another operatic sensation à la "Parsifal" with which to bolster up a waning public interest, is already negotiating with Strauss with a view to a production of this work at the Metropolitan Opera House. In the following article, Hermann Klein, the well-known musician and critic, considers Richard Strauss as a formidable and pernicious influence in music:

IS Richard Strauss to become the evil genius of his art? Must the famous German composer be likened to the fabulous Satanic personage who would have been the good angel of the universe had not overweening pride and ambition converted him into the paramount influence for harm? Strauss's power is colossal, and, knowing it, he abuses it to crush out the sweetness, the fragrance, and the grace from one of the divinest of human attributes. He possesses an ample creative gift; yet even as he creates he destroys. He refuses free rein to his inspiration; what is worse, he forces its offspring to an abortive birth, and he clothes the monstrosities which result therefrom in the garments of the misshapen, the repellent, and the loathsome.

RICHARD STRAUSS

It was not always thus with Richard Strauss. Before he began to indulge in exaggeration and extravagance there was in his works a great deal to arouse admiration, if not respect. But the recognition of whatever is interesting, clever, and original in his songs and earlier symphonic poems ought not to blind us to the fearful ease and rapidity of his *descensus Averni*. His opera, "Salome," throws a vivid light upon the possibilities of this artistic degeneracy. Music which embodies the absolute antithesis of the art of Mozart and Beethoven, a sort of crazy, demoralized development of the method adopted by Wagner, here finds its vehicle in an abominably unsavory drama evolved by Oscar Wilde from the so-called Biblical story of Salome, Herod, and John the Baptist.

What a subject for a libretto! The mind of man could scarcely conjure up a more ghastly stage picture than is here presented, though for the purely horrible I do remember one that in some degree approached it. This was in Sir A. C. Mackenzie's opera "The Troubadour," produced by the late Carl Rosa at Drury Lane Theatre in 1884. It was in the final scene, as related in the Provençal story, that the head of the hero, Guillem de Cabestanh, was placed upon the banqueting-table (happily under a dish-cover), while the heroine was compelled by her enraged husband to drain a goblet filled with the blood of her paramour. But the librettist of "Salome" goes one better than this. When the head of the murdered prophet is brought before the King, Salome greedily seizes it, and, forgetting every decent womanly instinct, defiles the dead lips with her foul, voluptuous kisses; so that, as one German critic puts it, "if she might not

kiss the living man, she might at least satisfy her desire with the quivering head of the decapitated victim." After which display of uncontrollable and frenzied passion even Herod feels such supreme disgust for his shameless stepdaughter that he orders his soldiers forthwith to despatch her. Such is the climax of a one-act opera which occupies nearly two hours in performance.

What is the motive of Richard Strauss in stooping to employ such an ignoble medium for the outward expression of his musical consciousness? Had the advanced protagonist of up-to-date programme-music grown so *blasé*, so barren of ideas, after his cacophonous delineations of delirium and death, insanity and domestic squabbles, that a new and more stimulating source of inspiration became indispensable? Or was he willing merely to wallow in the mire of the vulgarly sensational and drag his art down with him to the depths of a fresh abyss? He had already debauched the modern orchestra; perhaps he thought it was time to do as much for the modern music-drama.

After all, it matters little what the underlying purpose of Richard Strauss was in choosing for his theme Oscar Wilde's "Salome"! As well might one endeavor to analyze Bernard Shaw's exact object in writing "Mrs. Warren's Profession." There seems to be about the same need of sincerity and usefulness in both achievements. Attract your public, make them bite freely, and what does it signify whether the bait consists of a decomposed grub or a nauseous worm?

Otto Sarony Co.

ISABEL IRVING

The clever and popular young actress appears here as the "play actress" in "The Toast of the Town," in which she made a hit

Before "Salome" was accepted at Dresden it had been refused at Vienna. Why? Because the censor demanded in the name of public decency certain modifications of the text. Some apologists have said it was because the Viennese artists were afraid to face the stupendous difficulties of the music (which is positively outrageous in this respect), but that is improbable. Anything that the Dresden singers could accomplish the Austrians would assuredly have been willing to attempt. The Saxon censorship was a little less squeamish—that was all. As to the enthusiasm displayed by the highly cultured opera-goers of Dresden, it were well not to be too deeply impressed. They are apt to make mistakes there. For the past ten years or more Dresden has been applauding the "Odysseus" cycle of August Bungert as though they were masterpieces of the first order, but as yet they remain glued to the stage that gave them birth.

Much has already been written about the score of "Salome." The "out-and-out" admirers of Richard Strauss indulge in the customary ecstatic outpouring of wonder and delight. The more judicious are inclined to grieve over what they consider a shocking waste of talent, especially when the music "reveals the greatest genius in those very episodes where it concerns itself chiefly with the unnatural, not to say criminal, elements of the story." According to an English writer, "The closing scene of the drama has something 'Tristanesque' about it. The music acquires a certain breadth and simplicity, but the scene on the stage is utterly distasteful, it is intended, apparently, for a sensational ending, but it is simply revolting." Again, a German, speaking of the performance, says that it belongs to the greatest operatic experiences of his life; but with regard to Frau Wittich's impersonation of Salome, he is compelled to admit that "there is no woman on the German stage to-day who can play that perverted and suggestive part in any way convincingly."

Somehow one feels that the music of this opera is almost a secondary consideration. It may be a miracle of ingenuity and inventive skill. It may realize all that is claimed for it in the way of graphic descriptive force. So much the worse! A musician of the calibre of Richard Strauss had no right to contaminate and besmirch his art by linking it to a drama containing filthy and horrible incidents. Music should appeal to the better side of man's nature, awaken in him noble thoughts, and incite him to noble deeds. How can it do these things when it illustrates a subject dealing chiefly with evil types and enlarging upon sensual human passions in their lowest form?

To the great world of music-lovers, who find delight in the highest manifestations of this art, it must seem pitiable that a master equipped so powerfully as Richard Strauss should condescend to handle such despicable and unworthy weapons. He suggests the victorious revolutionist, who, after successfully defying every statute of law and order, continues to maintain his position by the use of bombs, infernal machines, "dum-dum" bullets, and the rest of the mean paraphernalia that an anarchist employs to take unfair advantage of his opponents.

Whether the regrettable example of Dresden will be imitated by other musical centres in Germany and elsewhere in Europe remains to be seen. If so, there will be further justification for one notable statement that has been made in connection with this opera, namely, "that the most perverted vice, the most degrading and revolting that was ever conceived by human mind and put into an art form can be presented on the stage to-day, so long as the subject is new and excites the listeners with unfamiliar sensation." It is sincerely to be hoped that this will not be verified, or, better still, that when "Salome" knocks at the door of the opera-houses the objectionable thing will be refused admittance.

HERMANN KLEIN.

Music

FOUR sennights more have been added to the age of the present music season, leaving in their wake a perspective sound that forms a remarkable tonal background. It has been a month full of musical contradictions, uneven in everything save quantity, for music-makers of all ages, nationalities and sexes have offered their wares in the great cosmopolitan music bazars of this city—the Metropolitan Opera House, Carnegie Hall and Mendelssohn Hall. No branch of this art or trade has been neglected; every possible taste and craving for music has been catered to. Held up to the white glow of the mere records of a single month of music, the croakings of disgruntled foreign artists "that New York is an unmusical city" are turned into farcical misstatements.

There are several artistic climaxes of music that sound prominently above all the other events of the month. And critical honesty compels the admission that these incidents were not any part of the month's opera season. They were to be found in the concert hall, and the most remarkable of these was the reappearance of Felix Weingartner, the Munich-Berlin conductor.

Weingartner is remembered in New York from last season, at which time he paid his second visit to this country. His return was the beginning of a three years' engagement that has been accepted by Weingartner to conduct the New York Symphony Orchestra. True, his term of activity in this country extends only over a month during each one of these three seasons, but that is long enough to acquaint native audiences with this man's greatness. There can be no doubt that Weingartner is a titan among conductors. He is a commander of men, an authority and a master. There seems never to be any hesitation on his part: he knows exactly what he wants and he impresses this need upon the men who play under his baton. In his appearance on the podium he is entirely free from poses. He conducts neither *en profil,* nor does he employ physical culture exercises to impress the auditors and depress the musicians. There are moments when Weingartner indulges in movements that are far from beautiful to the eye, but these rare occasions are usually at such times when the musical climaxes are tremendous. At such moments Weingartner appears as a human being who is swayed by elemental forces: his eyes light with a strange, imperious gleam and his motions are almost frenzied. Following directly upon such a climax of emotion, there comes a period of marvelous calmness, stern, unrelenting and self-contained. That is Weingartner the master. Had he the soul of a charlatan he still would sway his musicians and his audiences, but fortunately for art this man is a tremendously genuine musician with supreme regard for the noblest meaning of his art.

There were some regrettable things about this conductor's first appearance this season, points that reflect sadly upon the business management of the whole scheme. In the first place he appeared on a Sunday afternoon, which is a time when New Yorkers like to take their music gaily, if indeed they take it at all on that day, when the average mortal is so suffocated by Sunday newspaper supplements that he scarcely recovers until late that evening or the following morning. Then, the programme on this occasion was almost repelling save to enthusiasts: Weber's Overture to "Der Freischuetz," Schumann's B flat Symphony and Berlioz's Symphonie Fantastique. Now, the Schumann B flat Symphony had been performed by the Boston Symphony Orchestra just the day before Weingartner conducted it, and the Berlioz Symphony has few friends among the average public. As a result, the masses remained at home and waded through their reams and pounds of newspapers, while the enthusiasts went to hear Weingartner and were awed by the marvelous reading of the Berlioz exotic work.

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SIGNOR CARUSO AS FAUST

But when, a few weeks later, Weingartner turned his back upon another audience matters were much improved. The programme, consisting of Mendelssohn's "Fingal's Cave" Overture, Wagner's "Siegfried Idyll" and "A Faust Overture," and Beethoven's C minor Symphony—to say nothing of a soloist—had drawn a large audience to Carnegie Hall. The New York Symphony Orchestra had been enlarged for this and future occasions, and Weingartner soon had his men and his audience under his spell. At the close of the familiar and well-worn Beethoven Symphony the audience stood and cheered. Weingartner had given this work a terrifically imposing reading, one full of wholesome swing and huge dramatic import, one remarkable in its detail and extraordinary in its logic and coherence. This performance alone stamped Weingartner as a giant among men, a master among masters.

Marceau

FELIX WEINGARTNER

Distinguished German music director who has recently conducted in New York at a series of Symphony concerts

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The other imposing display of great artistry was Mme. Sembrich's second recital. For once this delightful artist violated her usual custom of giving but a single recital in any one New York season, and this event was a gain to music lovers of this tone-stricken city. There is no criticism possible about Mme. Sembrich's *Lieder* singing. If one prefaces one's paragraph about this artistic event by admitting that at the beginning of her programme Mme. Sembrich did not sing as delightfully as is her wont, then criticism is exhausted. The rest is praise—and not always sane praise at that. Mme. Sembrich bribes the ears of her listeners by her constant display of artistic virtue. It matters not whether you are at peace or or out of conceit with the interpretation that Mme. Sembrich applies to a given song, you at least are compelled to admit that this singer's reading of it is artistic. Every turn and phrase is shored by artistic ambition, added to which is an exquisite grace of manner. Besides this, Mme. Sembrich is an artist in programme building. She knows the values of contrasts and the merits of moods. There is no one before the American public to-day whose art of song-singing is developed to such an exquisitely refined degree as is the art of this lovable little artist.

Falk

JOSEPHINE JACOBY AS STEPHANO

In the regular run of the month's concerts we are grateful for several items of more than passing or hurried interest. Walter Damrosch, at one of his New York Symphony Orchestra concerts, gave a very stunning reading of Charles Martin Loeffler's symphonic poem, "La Mort de Tintagiles," in which the composer played the viol d'amore obligato. It proved again to be a work of great interest, full of artistically planned devices and highly original effects that stamp Loeffler as being a composer of extraordinary importance among the musicians living and striving in this broad and brutal country. The same composer's writings were given another hearing when two of his Rhapsodies for oboe, viola and pianoforte were produced at a Kneisel Quartet concert. In these works Loeffler has borrowed his subjects from two poems by Maurice Rollinat, and has named them with the titles of the poems, "The Pool" and "The Bagpipe." They are both tonal pictures of the mood of the poet's words; and they are highly sensitized tonal films upon which the ideas of the poet are shaped into musical form. Loeffler's music is a tremendous stimulant to the hearer's imagination. These two Rhapsodies are very charmingly played by the composer, by the oboist, Longy, of the Boston Symphony Orchestra, and by the pianist, Heinrich Gebhard. The balance of the evening was filled by the playing of the Kneisels, who have yet to fail to impress their audiences by the wonderful balance of their ensemble and the artistic seriousness of their playing.

David Bispham leaped into a prominence greater than mere song reciting by declaiming, acting, singing and gesticulating his way through a long dreary and mock-gruesome poem by Ernst von Wilden-

(*Continued on page v.*)

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ANDREAS DIPPEL AS ASSAD

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Ludwig Fulda Here

(Continued from page 68)

was only kept from marrying her by the opposition of his family, which ultimately compelled him to contract a conventional marriage. He goes abroad as ambassador and leads a loveless life with his wife and child. After their death he returns to Berlin, where he seeks out his daughter Gerda, who has refused to have anything to do with him, as she considers he ruined her mother's life. Finally they meet, and the father tells her of his intention to legalize her position. She then shocks him by the admission that her life has not been blameless and that she has a lover. The father, considering himself to blame for having deserted her, learns that her deceiver is the son of Privy Counsellor Schellhorn. The father then declares that the young man shall marry her. The latter is only too glad to contract a rich marriage, and although he has previously repudiated Gerda on account of her illegitimate birth, now urges Gerda to become his wife. But Gerda sees through his selfishness and, ordering him from her presence, decides to remain with her father, whom she really loves.

Sudermann's Latest Drama

Herman Sudermann's latest drama bears the odd title, "The Flowery Bark," and is essentially modern in theme and place. The action develops in four acts and an intermezzo, which is really an act, and the most important of all. The old man Hoyer has a daughter who has led an uncontrolled life, and with her father's money has bought the hand of a baron, Erfflingen, a gambler heavily in debt. Of this marriage two daughters have been born. One Raffaella, has married Boersemann a hard worker; the other, Thea, is still a girl. Another important personage is young Hoyer, a dissolute *viveur*, the cousin of the baroness' two daughters, and whom old Hoyer destines to succeed to his business. Raffaella is not satisfied with her husband, the man of affairs, and seeks a lover, another dissolute man. Thea marries the cousin on condition that each remain free to follow his or her own inclinations, and flees with him from the family.

But very soon Thea begins to doubt both her radical theories and Hoyer, in whom the beginning of a true love makes him wish to carry his wife away from her surroundings. A tragedy in the family completes the moral transformation of the couple. The Baroness gave an entertainment, which, among other things, serves to explain the title of the drama. The entertainment is given in a villa, on the shores of a lake, and the guests are to take part in a nocturnal excursion in boats garlanded with flowers. Raffaella wishes to profit by the occasion to meet her lover, but Boersemann accidentally surprises the couple and kills the lover. This catastrophe ends by opening Thea's eyes. She and Hoyer become a normal and sane couple, while Hoyer, placed by Boersemann's arrest at the head of the large commercial house, definitely abandons a dissipated life, and devotes himself to the fulfilment of his task.

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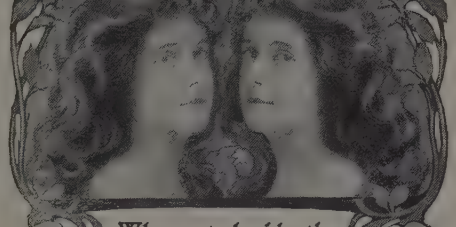

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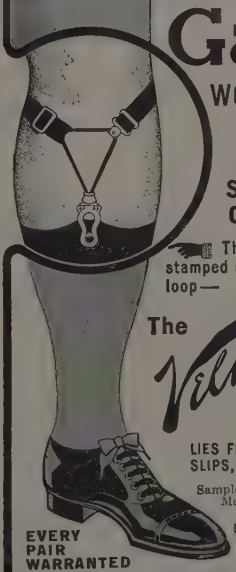

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A Chat with Sutro

(Continued from page 63)

week I make it a practice to read five or six. The study repays me. Ibsen's technique is wonderful. If he had done nothing else he will have revolutionized the art of playwriting. Of course, it must be remembered he was a stage manager himself from the earliest years of his career. He has given the death blow to the soliloquy and "aside" as stage devices employed by the dramatist in the unfolding of his plot. One can't imagine nowadays a playwright resorting to the old expedient of the bare introduction of "Charles, his friend," or the like. Every minor character must be carefully related to the general scheme. If there is only a single sentence allotted to him that must have its distinct value as bearing on the logical working of the drama. But there must not be a superfluous word. Then there is no one more careful than Ibsen in preserving the unities. He is a true disciple of Aristotle in that respect. I am a firm believer myself in following the rule."

"Do you take a hand in stage managing your own plays?"

"No; I have never had the actual experience of an actor like Pinero or Granville Barker, and I hope I know my limitations in that respect. I hold that it is the author's function not to stage manage, but to tell the actor the reason for each sentence, for it is clear that the success of a play may depend upon a proper understanding between the actor and the playwright whose work he interprets.

"Yes, I am naturally much gratified by the success in America of my play 'The Walls of Jericho.' Its reception in New York has given me a key, so to speak, to the kind of pieces your public prefers. I hope one day to write a play dealing with your men of finance, who to-day wield a wonderful power in human affairs.

"My other piece, 'The Fascinating Mr. Vanderveldt,' is altogether in a lighter vein. In 'The Walls' I had a more serious subject to hit at,—English society's mania for card-playing. I go back in 'The Fascinating Mr. Vanderveldt' to the style of comedy I attempted in one of my earlier plays. Whether it will prove to the liking of American playgoer, of course, I cannot yet judge, for though I spent a considerable time in the United States some fifteen years ago I cannot pretend to an adequate knowledge enabling one to gauge American tastes."

"You are now busy with a new play?"

"Well, you see, I spend about six months over one." And Mr. Sutro, opening a manuscript book lying on his desk, let me glance at its pages. "After I have the plot laid out and the play constructed, I like to live with my characters and to fill in the dialogue as my conception of each character becomes full and vivid. I hold that pains taken with the minor and subsidiary parts are never wasted."

Pages of clear handwriting told where the playwright's inspiration had flowed unchecked, erasures, marginal notes, corrections and "lacunæ" on others bore eloquent testimony to the elaboration of Mr. Sutro's method before some degree of satisfaction was attained in the written play.

W. A. C.

Balzac's Great Theatre Trust

There has been much talk in Paris and in London lately of theatrical trusts, but it is not perhaps generally known that Balzac—the great Balzac—tried to constitute one as long ago as 1839. One morning in September, 1839, ten of the friends of the great writer met, by invitation, at his house, Les Jardies, for luncheon.

Before lunch Balzac told them of his scheme. His idea was to form a trust to buy up all the theatres as a sequel to a smaller preliminary trust for the supply of plays to every theatre in Paris. The ten guests were to supply them. He estimated the profits of the first year at £120,000, and each year would, he thought, bring in more money.

He expounded his scheme at length for over an hour, finally one of the guests suggested that he might go on at table. The novelist started. "I forgot all about ordering anything to eat," he cried, and later in the afternoon the members of the shadowy trust made a shadowy meal of bread and cheese and sour wine in a small country restaurant.—Paris Correspondence London *Daily Express.*

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The World of Music

(Continued from page 82.)

bruch, called "The Witches' Song," with incidental and accidental music by Max Schillings. There is little about the poem to recommend it and the music is in no way as great as some other compositions by this composer that have been heard here. Bispham's performance invited a great deal of criticism, in that he indulged in exaggerations to his heart's content, making melodramatic capital out of every possible opportunity and wringing every drop of pathos out of the text. It was in no wise a happy novelty, and the artistic success of the work was a matter of grave doubt.

Safonoff, the Russian baton-less emotionalist, again posed and gestured before the Philharmonic Society during a series of concerts. The audiences were huge, because Safonoff has earned the reputation of being a sensationalist, and there is little that the public loves so much as sensational incidents in the concert hall. Safonoff has been heard here in a great many compositions, and he has proven that he is remarkable in only the Tschaikowsky Pathetique Symphony. In this work he lays bare streaks of tremendous emotions, exaggerating the sobs of this gloomy symphony until the hearer is moved to realize the despair that is written into this score. But in other compositions Safonoff exerts little spell. His attitudes and his gestures are far from graceful, and many of them seem frankly unnecessary.

Finally, mention must be made of a new pianist who came to these artistically hospitable shores, encumbered by a weight of a press agent's maundering that might have dampened the success of a much greater artist. The pianist was Arthur Rubinstein, a Pole, who plays the piano with fleet and clever fingers. His artistic sense seems to be shallow, and his personality is ideal for the provinces, where the caperings of artists are still regarded with a sense of interest and even of amusement. Rubinstein played Saint-Saëns's glossy G minor concerto in a more glossy manner, and then contented himself by appearing later at some recitals, the dates of which were almost kept secret.

With the settlement of the matter of chorus wages, these striking singers returned to their posts, and have since been singing worse than ever. Even in routine operas, such as "Aïda," they have sung with the timidity of novices and the crudeness of reckless routiners. The management and the public of the Metropolitan Opera House have during the past month contented themselves principally with repetitions. The few exceptions are the revivals of "Aïda," "Tosca," "Il Trovatore," "Die Meistersinger" and "Don Giovanni." The latter was brought to hearing in honor of the one hundred and fiftieth anniversary of Mozart's birth, and a lot of new scenery and costumes graced the affair. But, for all that, it was as sad a spectacle as has been offered at the Metropolitan Opera House this season. It was, first of all, another attempt of the Conried management to palm off a singer of commonplace ability in an important rôle, in company with singers whose reputations are second to none in the world. In a word, Mme. Jomelli was honored and complimented with having the rôle of Donna Elvira thrust upon her. It is the general impression that she has yet to discover the importance of this rôle, musically and dramatically; and it is feared that when she does discover its import she will still insist upon singing it. Sembrich sang Zerlina exquisitely and Nordica showed her scant breath and her vocal angularities as Donna Anna. Scotti made an excellent Don Giovanni, while Dippel as Ottavio was vocally sad—his voice appearing at times to have air bubbles in it. Rossi as Masetto was commendable, Journet as Leporello was excellent, and Muhlmann as the Commendatore quite impossible. Franko conducted with little appreciation for the bigness of this masterpiece and the stage management was humorous. In other words, Mozart's *chef d'œuvre* was butchered to make a holiday for the celebrators of his death!

"Il Trovatore" was dug out, but its first performance was nearly a farce, since Nordica was indisposed and a Mme. Noldi was found to take her place on the programme. Here the substitution ceased, for the most gracious thing to do is to forget that she sang, and hope she won't very soon again. Knote, turned Italian on this occasion, singing Manrico with a surprising amount of vocal dash and some remarkable Italianisms. The revival of "Die Meistersinger" was among the few really interesting performances that have occurred at this opera house during the present season. Knote was at his best, as were Van Rooy and Goritz. Alten sang a vocally provincial Eva, and Homer's Magdalena is almost always more or less of a disappointment. Hertz conducted with a great deal of spirit.

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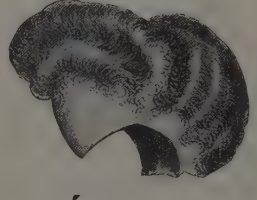

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Endowed Theatre Now Assured

(Continued from page 61.)

guarantee that the promises made will be kept.

That the present opera management continues to be actively interested in the enterprise is shown by the fact that the following official statement by Mr. Charles T. Barney has been sent to the press from the Metropolitan Opera House:

"Ours is a new and independent movement and our plans for a theatre have absolutely no connection with the scheme which was described a few months ago. Our plan is not launched in the interest of or identified with any one man. No one has yet been selected as Manager for the new theatre; we propose to choose the best available man, and whoever he is he will be subject to the active direction and supervision of the Board.

"It is not our intention to call the new playhouse 'The National Theatre,' as this would seem to imply a national endowment, but we hope to make it a national theatre in the sense that it will be the founders' earnest endeavor, by the standard of the performances and the spirit of the administration, to place it in the same relation towards the dramatic art and literature of this country as is held by the principal National Theatres of Europe. Its purpose will be primarily the performance, by a stock company, of the classical repertoire and of modern plays of genuine merit in a manner worthy of the best traditions of the stage. It will be run for the sake of art only and not in any way for the sake of profit, and its mission will be to foster and stimulate art and to exercise that refining influence which makes the stage, if properly conducted, an educational agency second to none in effectiveness. Incidentally, it will afford to this city a much needed home for the proper presentation of the many delightful light operas of acknowledged musical merit—the kind of operas to the performance of which the Opera Comique in Paris is dedicated, and the production of which at the Metropolitan Opera House is made impossible by the large size of that house. Opera Comique performances will be given twice a week, viz: on Tuesday and Thursday evenings. This combination of high-class theatre and opera comique seems somewhat incongruous at first glance, but there is really no reason why these two branches of art should not be represented on the same stage. In many important and representative theatres of Europe, dramas, light operas and even grand operas, are performed on the same stage on different evenings of the week. However, I admit that the light opera evenings—and, when speaking of light opera, I need hardly say that I do not refer to anything even remotely akin to what is generally understood by comic opera on Broadway—are to a certain extent a means to an end; that is to say,—we expect that they will largely contribute towards providing the income which we require to enable the theatre to fulfil its real purpose. Careful estimates of the earning capacity of the house convince us that it will not only be easily self-sustaining but distinctly profitable, *but all net profits will be turned back into the treasury of the theatre* for the creation of an endowment fund, a school of dramatic art, an actors' pension fund and similar uses in keeping with the altruistic purpose of the enterprise.

"It has been suggested that a theatre of the character which we contemplate can only fulfil its mission if it is endowed, and that an appeal should have been made to the art-loving public of New York to provide an endowment fund. Of course, this would have been the ideal way, but unfortunately such a scheme in this country must, for the present at least, be considered utopian. It has been attempted again and again both here and in England, and has been striven and struggled for persistently by many earnest and enthusiastic devotees of dramatic art, but always with the same negative result. Experience has shown that the only way to establish an endowed theatre in America is to start it on a practical basis, as we are dong, and then to turn all net earnings back into the funds of the theatre, and thus gradually accumulate an endowment which will enable it to be independent of temporary tendencies and circumstances and to adhere to one standard only—the standard of art.

"The men administering the affairs of the theatre will be whole-hearted in their allegiance to its mission. They will be actuated by enthusiasm for art, by freedom from prejudices, and by catholicism of taste. They will resolutely set their faces against any policy not having for its sole aim the original purpose underlying the creation of the theatre, viz: to strive towards making the stage an educational force and an artistic influence in American life, towards helping to establish a truer conception and appreciation of dramatic art and literature."

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

A. L. Browning.—Q.—When and where was Maude Adams born? Is she married? When did she make her début? A.—Salt Lake City. No. Salt Lake, 1872. Q.—When and where was Maxine Elliott born? A.—In Rockland, Maine, about 1872. Q.—In what did she make her début and when? A.—In "The Professor's Love Story," with E. S. Willard, in 1891.

Fräulein.—Q.—Will Al. Wilson play in Washington this winter? A.—We do not know. He appeared recently at the Murray Hill Theatre. Q.—Have you ever published a photograph of him? A.—No. Q.—In what did Barney Gilmour and Fanny Bloodgood play this season? A.—We do not know. Q.—Have you ever published a photograph of Miss Shirley? A.—No.

John W. Brown.—Q.—Are you going to include Richard Mansfield in "My Beginnings"? A.—Perhaps. Q.—Is William Gillette booked for Milwaukee this season? A.—We do not know. Q.—Are you going to interview William Gillette? A.—We may. Q.—Is Calvé booked for Milwaukee this season? A.—We do not know.

Miss M. Satterlee.—Q.—Will you send me the address of Miss Gertrude Norman? A.—She may be addressed care of this office.

Constant Reader, Montgomery.—Q.—How old is Al. Wilson. A.—About 40. Q.—Did Mr. Arbuckle play in the original company of "The County Chairman"? A.—Yes. Q.—Did he play in Montgomery last year? A.—We do not know. Q.—Will Mary Mannering and James K. Hackett, Julia Marlowe and E. H. Sothern play here this season? A.—Write to their managers. Q.—What is Robert Conness playing in, and where will a letter reach him? A.—We do not know. Q.—What is Otis Skinner playing now? A.—In "The Duel" at the Hudson Theatre.

L. B. T., Sioux City, Iowa.—Q.—What is Mr. Otis Skinner's address? A.—Players' Club, N. Y. City.

D. F. A., Colorado Springs, Colo.—Q.—Can you tell me the names of the girls who were the Seminary girls in the original Chicago production of the "Tenderfoot"? A.—Louise Gardner, Louise Gregnon, Virginia Near, Ethel Kirkpatrick, Ella Fitch, Adelaide Ackland, Vileete Stanley, Doctee Williams, Mabelle Smith, Vena Brunk.

F. J. W., Buffalo, N. Y.—Q.—In what plays did Katherine Florence appear, beginning with September, 1901, and September, 1902? A. Empire Theatre, this city, as Fawn Afraid in "The Girl I Left Behind Me." Previous to this she was with William H. Crane and played Margaret Reid in "The American Minister" and Beverly Dale in "For Money". Q.—Can you tell what has become of Miss Anna E. Proctor? A.—Retired from the profession and living in this city.

C. B. H., St. Louis.—Q.—Where is Laura Nelson Hall at present? A.—Leading woman at Grand Opera House, New Orleans.

Miss H. Herriott.—Q.—In what number of THE THEATRE can I find pictures of Mrs. Fiske as Hedda Gabler? A.—December, 1904.

M., Hartford, Conn.—Q.—Has Miss Julie Dean appeared in "The Bishop's Carriage" this winter? A.—Yes. Q.—Will the company come to Hartford? A.—Yes. Q.—Who will take the part of William Latimer? A.—Edgar Selwyn. Q.—Will Maxine Elliott come to Hartford this winter? A.—Yes. Q.—Will Wright Lorimer come to Hartford this winter? A.—Probably not.

N. M. S., Hartford, Conn.—Q.—Where is Mr. John Westley? A.—Was with Dixey in "The Man on the Box," Madison Square Theatre. Q.—Where are Amelia Bingham and Charles Richman? A.—First, with Proctor's Stock Company, this city; second, at the Garrick.

R., South Bend, Syracuse.—Q.—Could you tell me something of Louis James' career? A.—Born in Tremont, Ill., Oct. 3, 1842. Was in the Civil War with a Western regiment. First went on the stage 1864-5 in Louisville, Ky. Played Uncle Tom in "Uncle Tom's Cabin" summer of 1902. Now touring in "Virginius."

A. V. B., Baltimore, Md.—Q.—Tell me all you know about Miss Adelaide Keim. A.—First appeared at an amateur performance in this city. Was then engaged by Daniel Frohman for "The Colonial Girl" at the Lyceum Theatre, this city. Continued at the Lyceum until November, 1900. Then was leading lady with Fred Bond's Stock Company. Then with Proctor's Stock Company, this city, for two years.

B. G., Akron, O.—Q.—Have you for sale photographs of Henry Irving as Shylock? A.—No. Q.—Of Ada Rehan as Katherine, and at what price? A.—Yes, from 35 cents up.

E. W., South Bend, Ind.—Q.—Do you know any one wishing to buy photos of actors and actresses? A.—No.

New Subscriber.—Q.—Have you published any pictures of Creston Clarke in "Monsieur Beaucaire"? A.—No. A picture of him as Iago appeared July, 1903. Q.—Have you a picture of Eleanor Robson in "She Stoops to Conquer"? A.—See the June, 1905, number. Q.—Do you have any of the old magazines? A.—Back numbers of the THEATRE MAGAZINE may be had at this office.

L.—Q.—Where does Mr. W. J. Kelly live? A.—New York City. Q.—Will you interview him? A.—We may. Q.—Will you publish pictures of William Faversham in "The Squaw Man"? A.—See July, 1905, number. Q.—Which is considered the most beautiful, Maxine Elliott, Mary Mannering, or Viola Allen? A.—We are not Paris.

C. M. M.—Q.—Are Cecile Spooner and Harold Kennedy married? A.—We do not know.

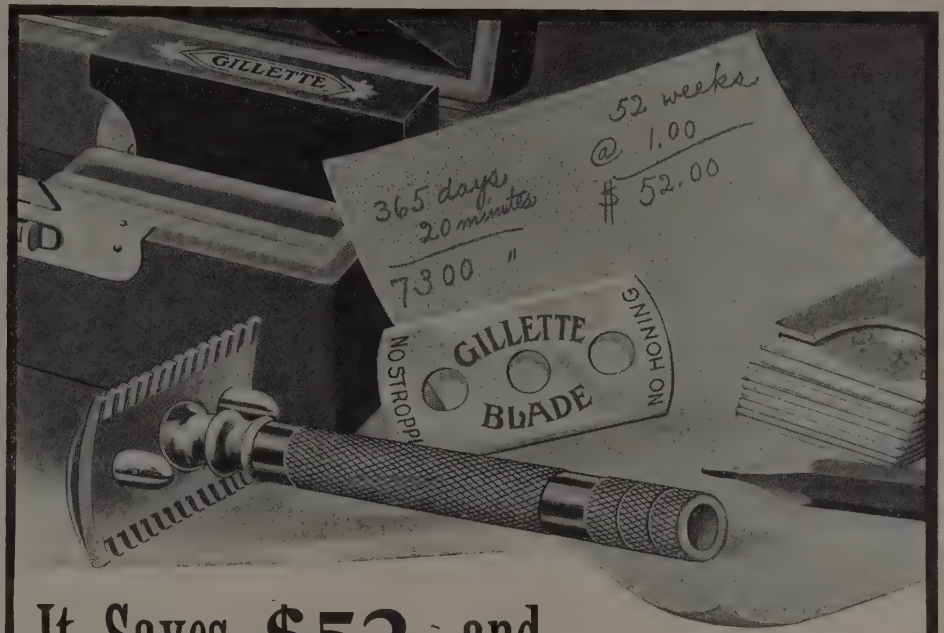
A. B. H. Stamford, Conn.—Q.—Where is Ethel Barrymore? A.—She is now appearing at the Criterion Theatre, this city. Q—Edna Wallace Hopper? A.—Playing in "The Heart of Maryland." Q.—Adele Ritchie? A.—Is in vaudeville.

J. E. T., Salt Lake City, Utah.—Q.—Is the Sothern-Marlowe combination to play in Salt Lake City this season? A.—They probably will late in the season.

M. S. S., Stoughton, Mass.—Q.—When and by whom will "Macbeth" be played this season? A.—Robert B. Mantell has played the piece; also the Ben Greet players.

C. A. C.—Q.—How can I become a member of the Dillettante Players of Brooklyn? A.—Write to treasurer of the organization, Germania Theatre, 120 Schermerhorn St., Brooklyn, for all particulars. Q.—What was the name of the song Elsie Janis sang her last week at the Wisteria Grove? A.—A letter addressed to Klaw & Erlanger, this city, will probably bring you the information.

A. B. C., Albany.—Q.—When and how can I get a collection of original photos of actors and actresses? A.—Write to Meyer Bros., 26 West 33d St.



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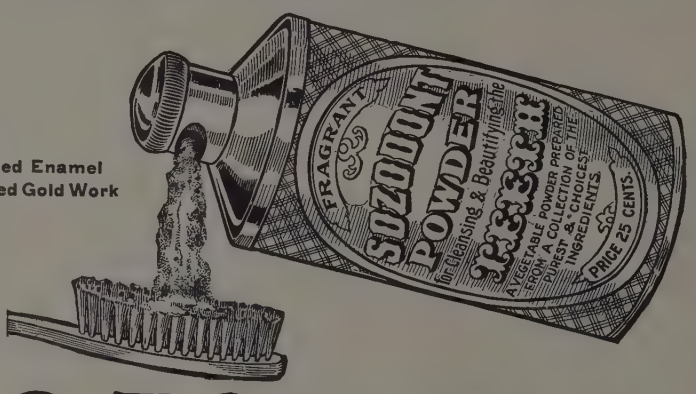

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For sale by Mme. Secor's agents: Mme. Chesholm, 35 West 21st Street; Mme. A. Rowe, 347 Sixth Avenue, Brooklyn, N. Y.

N. B., Syracuse, N. Y.—Q.—When did Louis Mann and Clara Lipman first appear on the stage, and in what have they played since then? A.—Louis Mann's first appearance was at the age of three years at the Old Stadt Theatre (now the Windsor) in Grimm's Fairy Tales. He played in "The Girl from Paris" 560 times, "The Telephone Girl" 400 times and "All On Account of Eliza" about 500 times. He is now playing the part of Jean Poujol in "Julie BonBon" at Lew Fields' Theatre. Clara Lipman first appeared with Mme. Modjeska as ingénue, later appeared in "Incog," in which she made her first hit, acted with her husband, Louis Mann, in the plays mentioned above. An interview with Louis Mann and Clara Lipman appeared in our April, 1905, issue.

L. M., San Francisco.—Q.—Will you kindly publish a picture of John Craig? A.—See our February and August, 1903, numbers.

B. L., St. Paul, Minn.—Q.—Where can I obtain information as to how to become a chorus girl? A.—Make application to Henry Savage, 144 West 43d St., this city.

F. D., Essex Fells, N. J.—Q.—Where can I address a letter to Ellen Terry, Paderewski, J. M. Barrie, and Clyde Fitch? A.—Letters sent to the *Era*, London, England, will reach them.

L. C.—Q.—When and where does Ethel Barrymore play this season? Where will a letter reach her? A.—In "Alice Sit by the Fire." Write care the Criterion Theatre, this city.

E. C.—Q.—Where and when was Virginia Harned's new play produced? A.—At the Knickerbocker, about Nov. 27. Q.—Did Marie Doro ever play in "The Girl from Kay's"? A.—Yes, in the original production at the Herald Square Theatre, this city, she acted Nancy.

Detroit, Mich.—Q.—How long were E. H. Sothern and Miss Marlowe booked for N. Y. City this season? A.—Until about the first week in December. Q.—When will Virginia Harned appear in N. Y. City? A.—See answer to E. C. Q.—Will you publish pictures of Sothern and Marlowe in "Much Ado About Nothing"? A.—Probably.

M. E., Providence, R. I.—Q.—Did Dorothy Tennant ever play in this city in a stock company? A.—She was at one time a member of Keith's Stock Company in your city.

M. I.—Q.—Where and in what play is Robert Drouet? A.—In the stock company at Springfield, Mass.

E. C. K.—Q.—Will you give some account of Wm. J. Kelley's stage life? A.—Mr. Kelley was a member of Proctor's Stock Company, this city, for nearly a year. He has been successful in "Captain Impudence," "D'Arcy of the Guards," "Fabio Romano," "Robert Emmett," and the title rôle in "Ben-Hur." Q.—Where was Beatrice Morgan before she came to Proctor's? A.—She has been in vaudeville a long time. Q.—What is the real name of Jessie Bonstelle? A.—Mrs. A. H. Stewart.

Enthusiast, Taunton, Mass.—Q.—In what has Mr. Boyd Putman appeared previous to the present season? A.—In various stock companies in the West.

W. H., Baltimore, Md.—Q.—Where is Martin L. Alsop now playing? A.—With Blanche Walsh.

E. M. B.—Q.—Where was Lulu Glaser born, and in what will she be starring this season? A.—She is the daughter of a Pittsburg millionaire. She is starring in "Miss Dolly Dollars." Q.—Where will Viola Allen play and when? A.—She was in New York through December.

M. S., Washington, D. C.—Q.—Will Edwin Arden play in "Home Folks" in Washington, Albany, and Boston this winter? A.—Yes. Q.—Will Mr. Arden not star in the near future? A.—No. He has been engaged to support Jas. K Hackett Q.—Where is Laura Nelson Hall playing now? A.—In the Grand Opera House Stock, New Orleans.

H. T. S., Chicago, Ill.—Q.—Have you published any pictures from "Sunday," Ethel Barrymore's play of last season? A.—We published a picture of Miss Barrymore as Sunday in our Christmas, 1904, issue, price 50 cents. Q.—Have you published any individual pictures of Bruce McRae? A.—No.

E. M. S.—Q.—Where is Percy Haswell now playing and is that her maiden name? A.—With "Darling of the Gods." That is her correct name. She is Mrs. George Fawcett. Q.—Why are back issues more than 25 cents? A.—Because they are scarce.

H. T. Crossman, Springfield, Mass.—Q.—Have you published views of "The Earl and the Girl"? A.—In the July and August numbers, 1905. Q.—Pictures of Eddie Foy and Templer Saxe? A.—No.

Katherine Freed, Trenton, Tenn.—Q.—Have any numbers of THE THEATRE MAGAZINE contained anything of Mansfield's performance of "Henry the Fifth"? A.—They have not, for the reason that these performances were given before the magazine was published. Mr. Mansfield has published his own version of the play for private circulation.

Walter G. Bilger, Meriden, Conn.—Q.—In what numbers of THE THEATRE MAGAZINE will accounts of the following plays appear: "Wonderland"? A.—December, 1905. "The Land of Nod"? A.—None has appeared. The "White Cat"? A.—December, 1905. "To-Morrow Land"? A.—This play was withdrawn before coming to New York, consequently no notice of it appeared in these columns. Q.—In what play is Blanche Deyo starring? A.—She has never been starred, but she is now appearing in "Mexicana." Q.—Where can I get a good picture of her? A.—Write to Meyer Bros., 26 West 33d Street, this city.

E. W.—Q.—Where will letters reach Maxine Elliott and others? A.—No addresses furnished.

Jennie Gossler, Philadelphia.—Q.—Kindly give me an account of the career of Marie George? A.—Miss George is an American, was seen in various productions in this country, among others as Mimi in "The Strollers," with Francis Wilson, went to England, was the original Cupid in the London production of "The White Cat," married Mr. Norman J. Norman, and lives in London. Q.—When is she coming to America? A.—We have not heard.

Peter Pan, Troy, N. Y.—Gertrude Kaesebier is a professional photographer, and her address is 273 Fifth Avenue, this city.

M. F. J., Denver, Col.—Q.—Will you give me the addresses of George Ade, Clyde Fitch, George Bernard Shaw and Chas. Frohman? A.—No addresses furnished.

E. A. W., Providence, R. I.—Q.—How could I secure a position as correspondent or interviewer of theatrical doings? A.—By applying for it and proving that you can do the work.

Miss Eva L. Wilson, Honesdale, Pa.—For booklets on Maude Adams in her various roles, or for books of the plays, write to Chas. Frohman, Empire Theatre, this city.

Janet F., Malden, Mass.—Q.—Where are William and Marshall Farnum playing now? A.—William Farnum opened in February in "The Prince of India," Chicago. We do not know where Marshall Farnum is.

Constant Reader No. 2.—Q.—Have you published scenes from "The Madcap Princess"? A.—No. Q.—Are Aubrey Boucicault and Edward Mackay the same person? A.—Certainly not. Q.—In what play is Aubrey Boucicault playing? A.—He opened in "The Vanderbilt Cup" in this city, in January, and is now resting.

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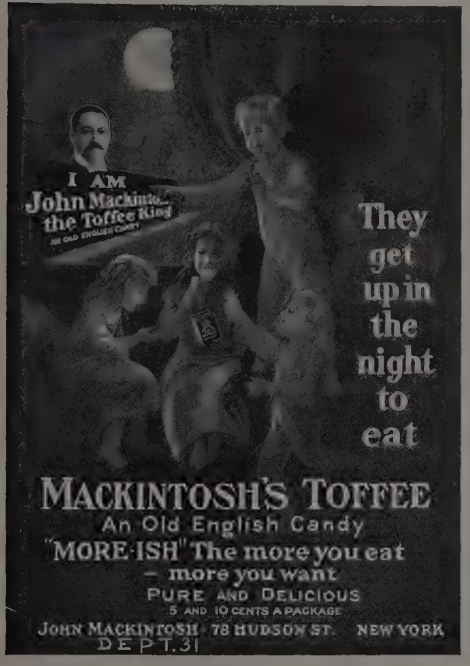

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Letters to the Editor

Our readers are invited to send in, for publication in this department, letters on any theatrical topic likely to be of general interest. Communications should be written on one side of the paper only, and not exceed 500 words. Letters published must be regarded as expressing the personal opinion of each correspondent. The Editor does not necessarily endorse the statements made and disclaims all responsibility.

Reading Among Advertisements

CHICAGO, Dec. 22, 1905.

To the Editor of the THEATRE MAGAZINE:

Last evening I was looking over a copy of the Paris edition of *Le Théâtre*. I trust you will not consider this note hypercritical or ill-natured when I say from the French magazine you might well take one idea, and that is to keep your reading matter free from your advertisements. One does not care to bind up useless pages of advertising matter simply to incorporate half a column of reading matter. I consider this a blemish of the worst character upon your otherwise ideal publication.

Respectfully,
CHESTER H. KEOGH.

A magazine entirely free from advertisements would undoubtedly be ideal. But as paper makers, printers, engravers and even authors have to be paid, advertisements are found very useful in providing the wherewithal. We take it rather as a compliment that you resent so much of our reading matter appearing in the advertising columns. The reason, as must be plain to every observer, is that we have a great deal more advertising than our esteemed French contemporary. We had seventy-seven columns of paid advertising in our Christmas issue. Plenty of advertising shows plenty of circulation, plenty of readers—in other words, it shows we are popular!

SOUTH BEND, Ind., February 5, 1906.

To the Editor of THE THEATRE MAGAZINE.

It seems so strange to find fault with THE THEATRE MAGAZINE, but I think you spoil your numbers by skipping around the way you do and continuing your articles back to pages where there is advertising. Some people do not care to have the advertisements bound, therefore lose a part of some very interesting articles. I wish others would find the same fault and then you might change.

No SIGNATURE.

We do not, as a rule, notice anonymous communications, but as our correspondent raises a question that is of general interest, we may as well explain, once for all, why we are compelled to adopt the "make-up" of which he complains. It should be apparent to all that this method enables us to give more reading matter. For instance, where an article already occupies three pages of the body of the magazine, and there is still matter to come, two alternatives present themselves. Either the article must be cut, or it must occupy a fourth page. If the article is an interesting one it is a pity to cut it, and yet the taking up of another page would probably crowd out some equally interesting feature, and thus the reader would be the loser. The better way, it seemed to us, was to have as many important features as possible in the body of the magazine, and let the tail-ends of the articles, if there were any, trail along behind in the advertising pages. In any case, readers should bind all the magazine, for even did we not end articles there, much interesting matter appears in the advertising reading columns, such as theatre statistics, biographies, records of runs of plays, etc. Of course, if our readers think we are giving them too much reading matter, we shall be glad to hear from them to that effect. Only, we aim to be something better than a mere picture book.

The Proposed Repertoire Theatre

SAN FRANCISCO, Dec. 22, 1905.

To the Editor of the THEATRE MAGAZINE:

It was with much interest and pleasure that I read your article in the December number entitled "The Répertoire Theatre." I am merely a young high school girl, but, nevertheless, I am an ardent student of the drama. For this reason I fairly devoured the contents of that article, which promised so much in the way of the intellectual and the classic of the drama.

But why should the commercialism and vanity of "Society" be mixed up with such an artistic enterprise? I mean, why should there be a group of society women, among whom so much is decided by envy and lucre, be selected to pass upon who shall and who shall not obtain a box? It is a rather small and unimportant matter, I agree, for "the play's the thing," but is not such a thing out of place?

I regard the THEATRE MAGAZINE as the foremost artistic and enlightening periodical on the subject of dramatic art and opera that has ever come within my reach. Its dissertations on the Shakespearian plays, and the reminiscences of the old players, are indeed a revelation. May it continue to prosper and flourish forever as it does now! It is certainly worth while.

ANNA R. FRITZ.

You are right. "Society" has no real sympathy with art or culture in the broadest sense. But, unfortunately, in this country where Wealth is the standard and Art has to hide its head, it is only by appealing to the love of show of the rich that anything artistic can be accomplished. To do things well costs money, and only the patronage of the rich can make such an institution as a répertoire theatre possible. It was so with Grand Opera; it must be so with the Theatre until our public becomes more civilized.

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Enjoyable as a Cocktail and Better for you.

News Item from New York Herald, Sunday, Jan. 7, 1906

A most curious fad this season, yet one of extreme wholesomeness, is to serve a decoction of herbs in the place of a cocktail. It is said to be good for the health. This new cocktail is made in Germany and sent to this country in serious looking brown glass bottles, the cost of each being a trifle under $2. The herbs have certainly a stimulating effect on the appetite and produce none of the evil effect of a cocktail. Before luncheons and especially large dinners they are regarded as delightfully new.

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Students in a New Drama

The first performance on any stage of a four-act drama, "The Measure of a Man," by Cora Maynard, was given Thursday afternoon, February 1, at the Empire Theatre, by the senior members of the American Academy of Dramatic Arts. Any play having for its theme the corrupt methods of modern finance is of sufficient timeliness to attract attention and it may be said at once that Miss Maynard has built an interesting drama on this subject. The principal character is a young man whose original instincts are honorable. With an overweening desire, not for wealth itself, but for the power it commands, added to the probability of losing the one woman who has ever rivalled ambition in his heart, his principles give way, and at the instigation of the girl's father, a multi-millionaire, he consents to a dishonorable transaction. Together they falsify accounts of a new company in which the older man has invested heavily, so that it is apparently a failure, hoping thus to frighten the other investors into selling their stock at any price, when the two may profit by their opportunities, and win enormous sums. The girl learns their plan, and sends her lover from her in scorn. Only later, when she comes to pity the man, does she finally succeed in influencing him to make confession to the deluded investors, and do all in his power to make amends. The closing scene in which the confession is made is a strong one, and comes after an emotional scene in the third act, where the daughter learns the full measure of her father's villainy. The rôle of the young financier was well taken by Edward G. Longman, and Hevlyn Dirck Benson, both in "make up" and acting, gave a good impersonation of the rascally old millionaire. The daughter was admirably acted by Florence Huntington, and Catherine Outhwaite, as the stepmother, did some clever work. Several characters might be omitted with consequent strengthening of the piece, and some of the speeches cut, but the play should prove successful on the professional stage.

Lincoln on the Stage

Rehearsals are now in progress of "Lincoln," a character-drama by Benjamin Chapin. The play is a development of an impersonation of Lincoln that Mr. Chapin has been presenting in lyceum, church, etc., for the past six years. He has devoted fourteen years to a continuous study of Lincoln, his mannerisms, habits, traits of character and career. His "make-up" is said to be a wonderful presentment of the great President; his photographs in character are often thought to be originals of Lincoln by those who see them. The play, in four acts, takes place in the White House—excepting one scene in the War Office. Time: 1861-1865. It not only gives Mr. Chapin an opportunity to show the man but also tells a love story and the thrilling events incidental to the fall of Fort Sumter, to the battle of Gettysburg and to the ultimate victory of the Union—the play ending with Lincoln's last departure from the White House for Ford's Theatre. The theme has been treated in a reverent manner, the ten characters being typical of forces dominant at that period.

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First Comedian—Do you like imported cheese?
Second Comedian—I like part of it.
First Comedian—What part do you like?
Second Comedian—The holes.
First Comedian—Why do they call it brick cheese?
Second Comedian—It's so hard to swallow.
First Comedian—One swallow does not make a summer.
Second Comedian—No, but several swallows make a fall. (Drum and crash with cymbals.) These old ones go great.
First Comedian—What season do you like best?
Second Comedian—Salt and pepper and mustard.
First Comedian—You ignoranceness, I mean what time of the year do you prefer?
Second Comedian—Salary week.
First Comedian—We will now sing a little song entitled "The Little Sailor Lad." All right, professor.

"The golden sun was sinking across the crystal sea.
The sun, yes it was sinking, sinking fast.
A sailor boy was sailing. The captain gave command,
And up the sailor lad went up the mast.
'Alas,' the seamen shouted, 'He's fallen overboard.'
They threw the lifeline into that wild sea.
The sailor lad then grabbed it and when he held the line.
He held the rope and said: 'You're stringing me.'"

[Applause, fanfare.]

Theatrical Snapshots

LILLIAN RUSSELL.—A thing of beauty and a joy forever.

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MAGDA.—A disobliging daughter who refuses to have her heart broken so that her father's family honor may be mended.

RICHARD MANSFIELD.—Our leading character-actor. Better known for his splendid Baron Chevrial than for keeping his leading ladies.

PINERO.—Most distinguished English dramatist, whose tender little comedies won our hearts before his problem plays appealed to our brain.

HALL CAINE.—A melodramatic person who looks like a yellow edition of Shakespeare. His plays remind one forcibly of the Bard of Avon—they are so different.

IBSEN.—A skillful vivisectionist of human nature who teaches us to dissect souls and then leaves us helpless and unsatisfied with the useless pieces in our hands.

JOHN DREW.—The modern Beau Brummel. A correct if somewhat inanimate stage hero. His plays are the quintessence of propriety and eminently proper for the j. f.

J. K. HACKETT.—Supposed to be a reincarnation of some ancient monarch. Plays kings high with authority and *savoir faire*. Expert in spitting stage rivals on his rapier.

ROBERT LORAINE.—Latter-day Adonis. A mecca of innumerable mature matinée maidens. This actor has the gift of making even Shaw's cynicisms sound true and wholesome.

MRS. FISKE.—Distinguished exponent of the repressed school of acting. Her emotion has been repressed so long that when it does come it has almost the force of a volcanic outburst.

CLYDE FITCH.—Fashionable tailor-dramatist. Plays warranted to fit perfectly any aspirant for histrionic honors. Much superficial brilliancy, yet lacking in virility. Decidedly earthy at all times.

E. H. SOTHERN: A born comedian who insists on playing Hamlet and kindred rôles. Picturesque and scholarly, but like other brave swimmers ever inclined to venture beyond his depth.

MARGARET ANGLIN.—Faithful advocate of the efficiency of tears. Most of her weeping is done, not on the limp shirt front of the sympathetic hero, but on the irresponsive folds of the stage carpet.

DAVID BELASCO.—Famous for a spiritual expression on his portraits, which have a Raphaelesque air about them. A modern Midas whose magic touch changes tawdy tinsel into purest gold.

AUGUSTUS THOMAS.—A theatrical marksman that rarely fails to score. A sane, normal man, whose plays are safe and pretty in a milk-and-water way. Rises to no height and sinks to no depths—but swings evenly along the commonplaces of life's way.

WILLIAM FAVERSHAM: Made his reputation as the polished villain in "Aristocracy." Has never been quite so successful since, but dresses well and has quite a following among impressionable matinée girls. At present earning a new reputation as an actor in "The Squaw Man."

HEINRICH CONRIED: Believes, like Kaiser Wilhelm, in the policy of the mailed fist. Very superior as managers go, and after setting the opera on its feet, intends to revolutionize theatricals in this country by a National Theatre. Meantime, he is kept busy by capricious prima donnas and a hungry chorus. STELLA LEERBURGER.

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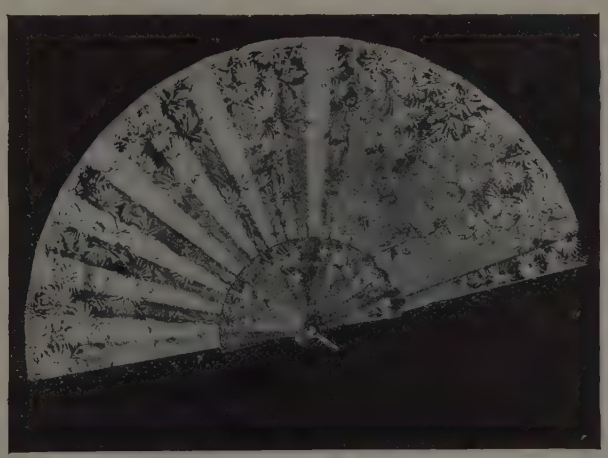

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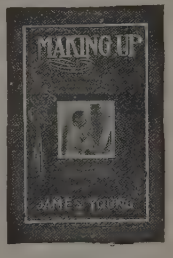

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The Current Plays

(*Continued from page 60.*)

the identical production here. In this case, however, it is more likely that the fault is fundamental and technical. It is astonishing that theatres do not have a competent playwright employed to revise the plays to be presented. There was good material in this play which was soon withdrawn, and it is not true that it did not interest. In point of fact, its scenes were for the most part exceedingly entertaining; but on the whole the piece was inconclusive, indefinite, and left no final impression. A young artist, living in apartments across the hall from Miss Dean, is recently married to her. For certain reasons it is kept a secret. The artist has painted and has on exhibition her portrait. In order to draw attention to it, he secures the publication in a newspaper of a fictitious account of the infatuation for the picture of a Scotch nobleman of great wealth. who had just died and left a great fortune to the original. If this device had been better worked out, made more reasonable, the play would have more substance in it to start with. As it was, the device was so artificial that all sense of reality was lost. The acting was excellent. William Courtleigh as the husband, Paul Everton as a stern uncle and Ferdinand Gottschalk as a miserly little applicant for the hand of the Lucky Miss Dean in particular. The one-act play, "A Daughter of the Tumbrils," was morbid and amateurish and unpleasing, and, strangely enough, the acting was of the same kind.

HERALD SQUARE, "GEORGE WASHINGTON, JR." Musical comedy by Geo. M. Cohan. Produced February 12, with this cast:

James Belgrave, Jerry J. Cohan; Wm. Hopkins, Eugene O'Rourke; Lord Rothburt, Cleveland Nicholson; George Belgrave, George M. Cohan; Eaton Ham, Harry Montgomery; Superintendent Dodge, Frank McNish, Jr.; McFaddin, Joseph Leslie; Hotel Clerk, John Kauffman; Page, Walter Olcott; Col. Greene, Earl C. Stanley; Col. Brown, William Leyle; Col. Pincus, John Willard; Col. Williams, Joseph Levere; Mrs. Stebbins, Helen F. Cohan; Hon. Evelyn Rothburt, Truly Shattuck; Dolly Johnson, Ethel Levey.

How valuable a theatrical asset is personal magnetism is realistically represented in the personality of Geo. M. Cohan. Here is a young man of indisputable talent, who fairly walks away with the critical judgment. We have already said in reviewing this actor-author's other piece, "Forty-five Minutes from Broadway," that Mr. Cohan has little art, and that his vogue lies chiefly in his dexterity in catching the unthinking crowd. This feat is, perhaps, an art in itself, if not art of a high order. But the real secret of his success is his magnetism. The apotheosis of "freshness" and "cheek," he carries everything before him and compels the unstinted laughter and applause of audiences only limited by the capacity of the theatre.

The hero of his latest musical piece is in many ways a most reprehensible youth. His ideas are good but his manners atrocious. He is thoroughly flippant and common, not vulgar, but the spirit of juvenescent enthusiasm is so assertive that the actor has it all his own way. Perhaps it might be argued that Mr. Cohan is pushing the patriotic idea to almost cheapening lengths, but the public really never tires of spread-eagleism, and in "George Washington, Jr.," they get it in plenty. Unlike most pieces of its kind, there is a fair plot, which is carried neatly along and worked out to a logical conclusion. The movement is varied and incessant, and the whole action taken at such a *tempo* that the judgment never has time to settle on any particular point of displeasure. There is plenty that is genuinely and legitimately diverting in the new piece. The dialogue, or, rather, sidewalk conversation, as its style of repartee is called in the various theatres, is fresh and pungent, while the young composer's music—he writes his own scores as well as the book—has real melody, jingle and dash. The "Grand Old Ray," with its interpolated scraps of old-time tunes, will soon become as popular as the "Yankee Doodle" song of "Little Johnny Jones," while the typical quality of "If Washington Came to Life," admirably spoken—not sung, for nature has not gifted Mr. Cohan with a voice—will run at close hand in the general favor. The production is quite an elaborate one, but it is to be regretted that an expert in feminine confections was not called in. Some specimens fairly shriek to Heaven. The company has been well rehearsed and plays with a zest inspired evidently by the youthful star. Eugene O'Rourke makes an unctious Senator from Virginia, and Cleveland

Nicholson imparts distinction to the rôle of the bogus lord. Harry Montgomery gives a finished sketch of an aged and grasping son of Ham, and Truly Shattuch cuts an imposing figure as the bogus lord's accomplice. Dolly Johnson is played by Ethel Levey, who sings and dances well, and the hero's father and aunt are acceptably acted by other members of the Cohan family. "George Washington, Jr." may not be high art, but it is a mighty good entertainment.

BROADWAY. "THE VANDERBILT CUP." Musical comedy in three acts. Book by Sidney Rosenfeld, lyrics by Raymond Peck and music by Robert Hood Bowers. Produced Jan. 15, with this cast:

Newt. Offut, Charles Dow Clark; Mrs. Willetts, Grace Gaylor Clark; Theodore Banting, Otis Harlan; Miss Carstairs, Blanche Chapman; Dorothy Willets, Elsie Janis; Dexter Joyce, Harry Fairleigh; Clerk, Charles Dickson; Mrs. Hillrave, Helen Weathersby; Mrs. Sylvester, Kate Mahew; Mrs. Filestron, Grace Griswold; Mrs. Hermiker, Blanche Rice; Mrs. Dillenberg, Sallie Berge; Mrs. Ostrand, Marie Messner; Gaspard, Henry Bergman; Curt Willets, Henry V. Donnelly; Clarinda Larkspur, Edith Decker; Senator Boxwood, Jacques Kruger; Arthur, F. Newton Lindo.

Last summer a young girl, still in her teens, made an unmistakable hit on a New York roof garden in a number of clever imitations of well-known stars. She was decidedly original, refreshingly pretty and youthful, and certainly deserved the vogue that was quickly hers. But, alas! this little success made Miss Elsie sigh for greater triumphs, and instead of remaining for another couple of years at school, where she belongs, she fell a willing victim to the pernicious hot-house-forcing process which undertakes to transform tender fledglings into mature prima donnas. The result is painfully apparent in her present performance in "The Vanderbilt Cup," a weird medley by Sidney Rosenfeld, in which Miss Janis takes the principal rôle. Her voice, already sorely tried in the strenuous imitations on the roofs, now shows signs of being completely tired. It is husky and weak, and, indeed, her whole appearance suggests physical weariness. She dances as gracefully as ever, but soon appears to tire, and the spring and elasticity of youth seem lacking. Miss Janis is a clever little artiste and one day will have this town at her feet, but there is nothing gained in trying to steal a march on nature. The sapling must have time to grow. "The Vanderbilt Cup," in which she is now starring, is mostly nonsense. It may enjoy some popularity because of its sensational automobile race, which furnishes a momentary thrill, but one effect is not enough for a whole evening's entertainment, and it must be frankly stated that the rest of the piece is poor stuff. The plot is as incoherent as that of any self-respecting musical comedy. Dorothy Willets, a Long Island village girl, has a rich uncle, who, intending to leave her his money, takes her to New York so she may learn the fine art of spending it. They register at the Martha Washington Hotel, a hostelry for select females only, and here Dorothy becomes engaged to the son of the president of the Gasoline Trust. They take in the classic race for the Vanderbilt Cup, and after a series of puzzling but hardly edifying complications, Dorothy marries a wine agent. Audrey Boucicault, who impersonated the latter individual, competed with the star in the huskiness of his voice, and made several heroic attempts at what, by courtesy, may be termed "singing." Henry V. Donnelly, Charles Dickson and other favorites work hard to infuse some life into the piece without much success. There is also a cyclonic dance that makes one gasp.

GARDEN. "THE GALLOPER." Play by Richard Harding Davis. Produced Feb. 22 with this cast:

Copeland Schuyler, Raymond Hitchcock; Kirke Warren, Edgar L. Davenport; Mr. Hewitt, Harry Stone; Capt. Anstruther, L. Rogers Lytton; Mr. Griggs, Harold Vizard; Billy Ashe, Herber Corthell; Capt. O'Malley, T. Daniel Frawley; Colonel Ostah, Scott Cooper; Capt. Mouzaffer, Harry Preston; Crown Prince of Greece, E. B. Tilton; Grace Whitney, Nannette Comstock; Blanche Bailey, May Buckley; Mrs. Sybil Schwartze, Helen Lackaye; A Greek Girl, May Helmuth.

If we say that Richard Harding Davis' plays are quite as good as his books, it may sound ambiguous, yet it is the truth. This author's dramatic compositions have both the merits and the defects of all his literary work—brilliant in spots, but uneven, disconnected and inconsequential. Mr. Davis has original ideas, a fertile imagination and no little skill in narration, but he lacks depth and sincerity and all his work gives the impression of haste. He is the ideal newspaper reporter or correspondent, but hardly a novelist or playwright to be taken very seriously. "The Galloper," which Raymond Hitchcock is using as a vehicle this season, is a newspaper correspondent play, Mr. Davis having drawn for material on his own experiences during the Græco-Turkish war. The title of the piece is suggested by a slang term in use among

(Continued on page xvi.)

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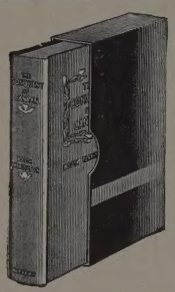

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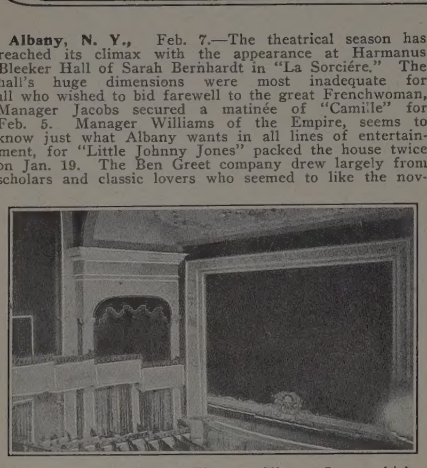
The Theatre Everywhere

FROM OUR CORRESPONDENTS

Albany, N. Y., Feb. 7.—The theatrical season has reached its climax with the appearance at Harmanus Bleecker Hall of Sarah Bernhardt in "La Sorciére." The hall's huge dimensions were most inadequate for all who wished to bid farewell to the great Frenchwoman, Manager Jacobs secured a matinée of "Camille" for Feb. 5. Manager Williams of the Empire, seems to know just what Albany wants in all lines of entertainment, for "Little Johnny Jones" packed the house twice on Jan. 19. The Ben Greet company drew largely from scholars and classic lovers who seemed to like the nov-



Interior of the Clinton Theatre, Clinton, Iowa, which is noted for its elaborate stage equipment and its fine dressing-rooms.

elty of sceneless drama. Three performances were given, "Much Ado About Nothing," "Julius Cæsar," and "The Merchant of Venice" being the bills. "When Knighthood Was In Flower" did big business last week with Virginia Trescott. Fields's Minstrels and Viola Allen, in "The Toast of the Town," fill out the week of Feb. 5th. Later are a host of good things, including Francis Wilson and William Gillette, in new plays. Proctor's packed as usual. WILLIAM H. HASKELL.

Atchison, Kansas, Feb. 7.—At the Atchison Theatre, Andrew Mack, in "The Way to Kenmare," on the 20th, pleased a small audience; "Two Merry Tramps," on the 21st, drew a small house; on the 22d "The Sleeping Beauty and the Beast" played to a good house. "All Sides of Life," a picture show, and Prof. De France, hypnotist, drew very small crowds, while the Chase Lister Company did almost capacity business for week of Jan. 28, Feb. 3. CHAS. SEIP, JR.

Atlanta, Ga., Feb. 10.—The present season gets better the further it goes. The offerings for the past month have been of a high standard, in consequence of which the patronage has been excellent. Among the best things seen was "Checkers," a most delightful comedy, excellently presented. Creston Clarke gave a magnificent production of "Monsieur Beaucaire." "The Rollicking Girl," with Sam Bernard and Hattie Williams, set the season's standard for musical comedy; "The American Lord," as given by W. H. Crane, is the very quintessence of humor; it is a clean comedy of wholesome laughter and joyous freshness. The "Isle of Spice," a piquant musical mixture, interspersed with real good comedy, was well received. D. E. MOOREFIELD.

Baltimore, Maryland, Feb. 6.—Bernhardt's engagement here in "La Sorciére," "Camille" and "Sappho" was the most brilliant event of the current season. Mrs. Leslie Carter filled a week's engagement in "Adrea" and "Zaza." Raymond Hitchcock in "The Galloper" made a hit here. Among last season's Metropolitan sucesses which we have enjoyed are "The College Widow" and "Mrs. Leffingwell's Boots," while the Bernard Shaw play, "You Never Can Tell," with Arnold Daly, fell flat. Richard Mansfield in repertoire gave seven performances to brilliant audiences. KENNETH WISONG.

Boston, Mass., Feb. 7.—The notable event of the month, of course, has been Bernhardt's engagement for two weeks. The huge Boston Theatre was crowded with enthusiastic audiences. William Gillette has had extraordinary success in "Clarice," stretching his original engagement of two weeks to six. Blanche Walsh's reception in "The Woman in the Case" being rather lukewarm, the engagement was cut to one week. "Veronique" was preceded at the Hollis by William Collier, in a new comedy, "The Heart of a Sparrow." The play did not please and stayed only one week. Viola Allen's personal following here was large enough to make her fortnight in "The Toast of the Town" at the Colonial Theatre a success. E. S. Willard began two weeks of repertoire at this theatre on Feb. 5, and is playing to crowded houses. Maxine Elliott is at the Hollis for two weeks, beginning Feb. 5, in Fitch's "Her Great Match." An unusually fine production was "The Merchant of Venice" by the Castle Square Co. HETTIE GRAY BAKER.

Brunswick, Ga., Feb. 5.—We have been very fortunate so far in having only first-class attractions. George Evans, in "The Runaways," was greeted by a large audience, who seemed to enjoy his clever performance. "Robin Hood" was decidedly the best musical production seen during the month, and drew a representative audience. Rose Coghlan, whose visits are always looked forward to with great pleasure, charmed our people in "The Duke of Killicrankie." The audience was not as large as it should have been; it is seldom we have the pleasure of seeing an artist of Miss Coghlan's distinction. "The Murray Company" were here Jan. 15-20, and pleased crowded houses; the company is the best popular-priced attraction we have seen. "Sweet Clover" was enjoyed again this season, and Donnelly and Hatfield, the minstrels, were delightful. ALBERT C. BANKS, JR.

Buffalo, N. Y., Feb. 8.—The theatre-goers of Buffalo were favored during January with exceptionally good attractions. Maxine Elliott, always a great favorite here, did a big business in "Her Great Match." Robert Edeson in "Strong Heart" renewed old acquaintances, as we have not seen him in two years. "The Prodigal Son" did a poor business. George Primrose, whose home is in Buffalo, gave us a good show with his new minstrels, always funny. Macklyn Arbuckle in "The County Chairman" was well received, as was William Collier, "On the Quiet." "The Pearl and the Pumpkin" gave us a week of nonsense which every one seemed to enjoy. At the Lyceum, Peter F. Dailey in "The Press Agent" and Cyril Scott in "The Prince Chap" gave us a taste of the funny and sad part of life. The new opera, "Princess Beggar," was well received. ARTHUR J. HEIMLICH.

Cedar Rapids, Ia., Feb. 7.—Theatricals have been rather quiet at Greene's Opera House. Roselle Knott visited this city again in "When Knighthood Was In Flower," and made a very favorable impression. Harry Bulger was as pleasing as ever in "Woodland." Isabelle Underwood scored notably in "The Sleeping Beauty and the Beast." Pauline Hall in "Dorcas" was received with old time favor. Andrew Mack in "The Way to Kenmare" played to a small house. Tim Murphy presented his revival of Hoyt's "A Texas Steer," to one of the largest and most enthusiastic houses this clever actor has ever drawn here. Montgomery and Stone in "The Wizard of Oz" filled every available chair in the theatre. A dramatized version of "Parsifal" with Lawrence Grattan drew a good house. L. H. MITCHELL.

Charlotte, N. C., Feb. 8.—"Brown's in Town" played to a small but pleased house. "Mozart," with Howard Kyle in the leading role, was well received. Billy Kersands' Minstrels gave a good performance. "Little Johnny Jones" was greeted with one of the largest houses of the season. The musical treat of the season was given by Sousa's Band, which played to a capacity house. "The School Girl" was fairly well received. "The Sign of the Cross" drew a small house and deserved a large audience. The verdict among theatre-goers here is that "The Heir to the Hoorah" is the best attraction seen here. GEO. L. VAN ECHOP.

Chattanooga, Tenn. Feb. 7.—It seemed somewhat incongruous to see "The Duke of Killicrankie" with a woman star, and the Duke himself playing second fiddle, for Rose Coghlan is heading the company this year, and the Duke is played by a rather obscure actor. The piece is therefore less entertaining than when in John Drew's hands. John Griffith gave us a fairly creditable interpretation of Richard III a few days ago. Music lovers have been furnished with two rare treats by Mme. Gadski in concert on Feb. 23 and Sousa's band on the 30th. Mme. Gadski was suffering slightly from a sprained knee, and rested in this city for three days, receiving much social attention. February has opened up well; Creston Clarke in "Monsieur Beaucaire," Wm. H. Crane in "The American Lord," Kyrle Bellew in "Raffles," Adelaide Thurston in "The Triumph of Betty" and John Drew in "DeLancy" have all visited us. A. F. HARLOW.

Cleveland, Ohio, Feb. 7.—Clyde Fitch's latest comedy, "The Girl Who Has Everything," was presented at the Opera House, Feb. 1, for the first time on any stage. The première was a success for everyone concerned. The first act got six curtain calls; the second act seven and at the close of the third act the patrons of the Opera House witnessed one of the most unusual scenes in the history of the house, eight or nine curtains finally being responded to by the appearance of Miss Robson and members of her company, followed by Mr. Fitch. Miss Robson has in the rôle of Sylvia

May's Opera House, Piqua, Ohio

a worthy successor to "Mary Ann." Sympathy goes to her from her first entrance and remains with her throughout the action. Maxine Elliott in "Her Great Match," followed by Geo. Ade's "The College Widow," were well received and drew large houses all week. Cyril Scott in "The Prince Chap" at the Colonial was well liked. De Wolf Hopper, in Happyland, drew the largest houses of the season. Marguerite Clark charmed Cleveland audiences. J. A. WATTERSON.

Clinton, Iowa, Feb. 7.—At the Clinton Theatre "The Sleeping Beauty and the Beast" was presented on the evening of Jan. 8th. "The Marriage of Kitty" had a fair audience. Andrew Mack, the spontaneous wholesouled Irish comedian, warbled and laughed away the evening. Dustin Farnum, in "The Virginian," played to a packed house. David Proctor appeared in "A Message from Mars," matinee and evening. Pauline Hall made a hit in "Dorcas." "Black Crook," "The Telephone Girl" and "A Bunch of Keys" were not liked so well. LILLIAN HULETT.

Columbia, Tenn., Jan. 25.—The Kennedy Stock Co. occupied the boards at the Grand Opera House from Jan. 1 to 6, with a first-class company at popular prices. The Alley Stock Co. followed with a good company of stock players from 8th to 10th. Milton and Sargent Aborn presented "The Little Duchess" with Countess Olga von Hatzfeldt the leading rôle; this excellent company drew a good house, audience well pleased. They occupied the boards for one evening only, Jan. 19th. J. C. Lewis presented "Si Plunkard" on 24th to fair house. Weber and Fields, in "Hoity Toity," billed for 27th, canceled date on account of sickness of leading comedian. The public here are demanding high-class musical or comic opera. J. SHELBY COFFEY.

Columbus, Ohio, Feb. 5.—The real winter season finds Columbus well taken care of. The Great Southern has unusually good attractions. Late in January "The Clansman," "The Gingerbread Man," "Message from Mars" and "The Rollicking Girl" pleased good audiences. "His Highness, the Bey," was about the only real "frost" of the month, and it was a show which had absolutely no reasons for existing. "The Pearl and the Pumpkin" occupies the Southern stage the week of Feb. 5th, as does Wright Lorrimer in "The Shepherd King" the week of the 12th. The stock company at the Empire still enjoys good patronage and Manager Priestley Morrison is endeavoring to give his patrons all that's best in the stock productions. A new leading lady in the person of Miss Rose E. Tapley has been secured. Manager Prosser of the Grand continues to fill his house at the good, popular-priced attractions he is putting on. The Independents seem to have gained a footing in Columbus at last, as Mrs. Fiske, in "Leah Kleschna," plays at the Empire on Feb. 22d. R. R. S.

Dayton, Ohio, Feb. 8.—Theatregoers found no cause to complain during the past month as the Victoria Theatre offered some of the best attractions Dayton has had this season. We had "The Prodigal Son" and "Simple Simon Simple," a cartoon extravaganza, closely followed by Jan Kubelik. Lillian Blauvelt in "The Rose of Alhambra" played a return engagement to excellent business. "The Serio-Comic Girl," a play with music, was fairly well received. RAY E. BARKER.

Decatur, Illinois, Feb. 7.—On account of rain, "The Beauty Doctor" did not have a very large house. "Miss Bob White" was warmly received by a good house. Little Johnny Jones" played to standing room only. The Clark Stock Company failed to appear on account of a wreck in Chicago. Howe's Moving Pictures pleased a fair house. "The Virginian" played to one of the few good houses of the season. "In a Woman's Power" played its opening performance here and disappointed a small audience. RUSSELL E. BURKE.

Easton, Pa., Jan. 13.—Easton audiences have demonstrated the popularity of weekly repertoire companies here by crowding the Abel Opera House during the holiday season. The Jerry McAuliffe, Emma Bunting, Myrkle-Harder and Ideal companies have played to crowded houses. On Dec. 21 John Drew and company delighted our theatre-goers with "DeLancy." Owing to the indisposition of Miss Dale, Miss Cornelia Bedford played the rôle of Jaqueline Marple. On Jan. 10th, Digby Bell and company, in the Gibson play, "Mr. Pipp," pleased a large audience. A matter of some local interest was the presentation of a musical comedy, "A Friend of the Family," by the Easton High School Dramatic Club. The play was the work of Mr. Richard M. N. Snyder, a musician of ability, who displayed good taste and stage management in coaching the sixty members of the cast. Messrs. Mutchler, Kahn, Jones and Griffith in comedy rôles, and the Misses Niece, Harbynne, Price and Reich scored. H. D. SMITH.

Evansville, Ind., Feb. 8.—Business has been good at all the theatres the past month, in spite of the inclement weather. Bertha Kalich, in "Monna Vanna," pleased an immense audience at the Grand. Our theatre-goers thoroughly enjoyed this treat. "Mrs. Temple's Telegram" was rather coldly received. We had another treat in Mrs. Fiske in "Leah Kleschna." The seats were all sold out for this performance the day they were put on sale. Arnold Daly, in "You Never Can Tell," drew well, and the presentation of Shaw's play was highly enjoyed. "Babes in Toyland" proved as popular as did last year "Arizona." "The Duke of Killicrankie" was also well received. At the People's, Mary Emerson, in "Will O' the Wisp," pleased. ROBERT L. ODELL.

Fairmont, W. Va., Feb. 5.—"The Rajah of Bong" was at the Grand New Year's Day and pleased large audiences. The "Isle of Spice" also drew a large house on the 6th. On the 10th, "The Princess Chic" was followed by "Spangles," the new Nixon and Zimmerman show. "York State Folks" played here for the third time, but drew as well as ever. W. P. NUZUM.

Fond du Lac, Minn., Feb. 5.—Otis Skinner and his company opened the new Henry Boyles Theatre in this city, Jan. 16th and 17th, to two crowded houses, presenting "His Grace De Grammont." The admission to the first performance was ten dollars per seat. The new theatre is considered one of the best and most modern in the State. May Irwin was greeted by a large house Jan. 19th, playing "Mrs. Black Is Back." Pauline Hall Opera Co., in "Dorcas," pleased a fair-sized audience Jan. 23d. Walker Whiteside in "David Garrick's Love," pleased a fair-sized audience Jan. 27. Rose Cecilla Shay, in "Paul Jones," was greeted by only a small audience Jan. 31st. Wilton Lackaye, in the "Pit," did well Feb. 1st. "Babes in Toyland" pleased a packed house Feb. 3d. ALFRED FEIN.

Fresno, Cal., Feb. 1.—Good plays attract crowds and that is why the Barton Opera House has done excellent business. George Ade's popular comic opera, "The Sho Gun," was greeted with a full house. Later came "The College Widow" with an excellent company. Despite the fact that it was given on Sunday night, the house was crowded. "Way Down East," coming here for the third time, did not have the audience it deserved, owing to counter attractions. "The Yankee Consul" scored a hit among the musical offerings. Alice Nielson, the operatic star, gave a creditable account of herself to a fashionable audience. E. C. VAN BUREN, JR.

Goshen, Ind., Feb. 10.—The first season of the Jefferson Theatre here is proving very successful. Musical comedies are being given the preference by the playgoers, while dramas, melodramas and the more serious offerings are not so well patronized. "The Gingerbread Man" was presented to the largest audience since the theatre opened, the receipts being nearly $900. Helen Bertram, Almyra Forrest, Nellie Lynch, Homer

Grand Opera House, Memphis, Tenn.

Lind, Gus. Weinberg, Ross Snow, Eddie Redway and a generally acceptable cast delighted with an uncommonly large number of good songs. "Piff, Paff, Pouf" served to introduce Fred. Mace locally as a comedian, and he made a big hit. Business was excellent. Mary Emerson came in "Will O' the Wisp," a play hardly worthy of her. WILLIAM V. FINK.

Grand Rapids, Mich.—Notwithstanding the fact that promises for a new first-class theatre in this city have been brighter than those broken in past years, we are again doomed to disappointment. The project has, for

some reason, fallen through and "independent" productions will be obliged to put up with such makeshift possibilities as are offered by the antiquated Auditorium. Henry E. Dixey, in "The Man on the Box," is one of the few good attractions promised us in the near future. J. FRANK QUINN.

Hartford, Conn., Feb. 10.—E. S. Willard was seen at Parson's in "David Garrick," "The Man Who Was," etc. The other attractions at this theatre were David Kessler in "The Charlatan," "The Little Gray Lady," Richard Carle in "The Mayor of Tokio," Raymond Hitchcock in "The Galloper," "Quincy Adams Sawyer" for three nights; despite the magnificent production and excellent company Mrs. Wilcox's play failed to please small houses. On Feb. 8 we saw "The Title Mart," a clever play and company. On Feb. 9 William Gillette in "Clarice" received a warm welcome from his townspeople. The Hartford Opera House has alternated vaudeville and melodrama and has been very successful in the former class of entertainment, presenting such artists as Ross and Fenton, Sam Collins, Will Rogers, Musical Cuttys. WOODWARD BARRETT.

MISS FLORENCE MAY
Treasurer May's Opera House, Piqua, Ohio

Indianapolis, Ind., Feb. 6.—"The College Widow" opened the week on Jan. 23 at English's for three nights, and the S. R. O. sign was the rule. On Jan. 26th "The Indianapolis Philharmonic" gave their second concert. David Proctor in "A Message from Mars" was here Jan. 27th and was very much liked in the rôle that Charles Hawtrey played here two years ago. "The Shepherd King," which came Jan. 29th, drew large houses at every performance. "The Gingerbread Man," with Helen Bertram as Jack Horner, drew better houses than was expected. Sam Bernard with Hattie Williams was seen here Feb. 3d in "The Rollicking Girl." "The Clansman" was well received here. GUSTAVUS A. FISCHER.

Iowa City, Iowa, Feb. 10.—"A Message from Mars" was enjoyed by an audience which pronounced it the best drama seen this year. "Babes in Toyland," although not presented by the original company, nevertheless amused many. "The Telephone Girl," booked for Jan. 31st, disbanded the day previous at Clinton, owing to the threatened insanity of Mr. Eagleton. The admirers of Mr. Walker Whiteside, who have seen him always in Shakespearean rôles, greeted him in "Heart and Sword" with a very cordial reception, and he received numerous curtain calls. F. M. KIMBALL.

Jackson. Mich., Feb. 8.—The plays seen here during the past month were "Mrs. Temple's Telegram," "Way Down East," "Black Crook," "Eight Bells," "It's Up to You, John Henry," "Maid and the Mummy," "The Man on the Box," May Irwin, in "Mrs. Black is Back," "Darling of the Gods," Henry Minstrels, "Gingerbread Man," "Prince of Pilsen." W. W. REID.

Jackson, Miss., Feb. 1.—The Century Theatre of this city has been having an unprecedented run. "The Clansman" drew an enormous house; so did Kyrle Bellew in "Raffles." The "Johnny Jones" Co. gave the best performance of any of the light opera companies. Paul Gilmore in "Debonnair" was warmly welcomed and received several curtain calls. C. R. YOUNG.

Jackson, Tenn., Feb. 1.—"The Player Maid" was here last month and was liked by a small house. "The Woman in the Case," on the 6th, was applauded by a good house. "The School Girl" on the 12th, was well attended but was not liked. "San Toy" on the 15th and "The Little Duchess" on the 23d. H. D. ARNOLD.

Keokuk, Ia., Feb. 5.—The Grand Opera House has closed for the season, the last attraction being "Babes in Toyland." At the La Salle Theatre we have had fine vaudeville, three performances daily with good business. The Grand Opera House, it is said, closed on account of poor patronage during the season. It is reported that the theatre will be remodeled and extensive improvements will be made during the Summer, and it will open next season. Mr. F. Sturgis, the local manager, has left for Birmingham, Ala., to manage an opera house there. FRANK SANSOME.

C. E. DIXON
Manager The Clinton, Clinton, Ia.

Zanesville, Ohio, Feb. 10.—Local theatre-goers have been unusually fortunate during the past month in having brought to our handsome Weller Theatre a line of shows seldom seen outside of very large cities. With attractions such as Mrs. Fiske in "Leah Kleschna," "A Message from Mars," Eleanor Robson, Bertha Galland, Frank Deshon and a whole galaxy of lesser stars, there is not much room for complaint. In this immediate vicinity the roller skating craze has set in and is hurting the theatre business. Contracts are out for the entire overhauling of the Weller Theatre, which will be refinished in Flemish oak to harmonize with the rest of the decorations. A. H. LEVY.

Las Vegas, New Mexico, Feb. 1.—Theatricals here are flourishing. At the Duncan Opera House a comic opera called "The Elk's Tooth" was given by the local lodge of Elks. It was the best local performance ever given and crowded houses were the result. On Jan. 19 we had Murray and Mack in "Around the Town." The company was excellent. On Jan. 29 we saw Ben Hendricks in "Ole Oleson," and on Feb. 8 Florence Roberts. On Feb. 23 we shall have the pleasure of seeing that fine artist, Helma Modjeska. HELEN WOODS.

Leavenworth, Kan. Feb. 1.—Theatre-goers at Fort Leavenworth turned out six hundred strong to see Robert Edeson in "Strongheart" at Crawford Grand, later entertaining Mr. Edeson with a banquet. The U. S. officers, including General Bell, seemed to be admirers of the actor. Mary Marble in "Nancy Brown," pleased a large audience. "Babes in Toyland" followed and played to a good-sized house. The vaudeville houses are drawing well. The Crawford Theatre has been sold by Tiffin Sinks to T. B. Winnig. Consideration, $15,000. Report goes that M. J. Cunningham, the present manager, will build a $40,000 theatre. JNO. R. BREWSTER.

Lexington, Ky., Feb. 8.—The old Commonwealth is now asked by Lexington Chapter United Daughters of the Confederacy, to father a bill to prohibit the presentation of "Uncle Tom's Cabin," which is a local favorite and always plays capacity. Manager Scott presented Sam Bernard and Hattie Williams in the popular "Rollicking Girl" to crowded houses. The Lyceum Comedy Co., in repertoire, to good business, also the Neville-Craddoc Co. in repertoire and vaudeville. Kyrle Bellew, of the handsome silvery locks, was seen in "Raffles." George Primrose and his minstrels were warmly welcomed by numerous admirers of the blackface art. J. F. ANNEAR.

Los Angeles, Cal., Feb. 1.—The second week of "When Knighthood Was in Flower" opened enthusiastically at Belasco's Theatre, Jan. 29. In honor of Modjeska, Mr. Wolfskill, the florist, has donated $1,000 worth of flowers, including roses, lillies, pinks, and violets, which will be taken in charge by the wives, daughters and sweethearts of the Knights of Columbus and sold as souvenirs of Mme. Modjeska's farewell testimonial performances at the Mason Opera House on Feb. 5th. There will also be souvenir medallions of Modjeska from her latest photograph. The Knights have bought up the entire lower floor of the theatre for Modjeska's opening performance. Nance O'Neil has scored a hit in "Elizabeth," in which she opened her engagement here week of Jan. 29. She received an ovation opening night. Rice and Cady, Dutch comedians, at the Orpheum, are the headliners. D. W. FERGUSON.

Louisville, Ky., Feb. 5.—January brought forth a theatrical sandwich of comic operas and dramas and they seemed to satisfy the appetitie of the Louisville theatre-goers. Sam Bernard in "The Rollicking Girl" easily heads the list. This was his first visit since he left Weber and Fields, and he was received by one of the most brilliant audiences that has filled Macauley's in many a day. He brought us a production that had not been cut down and cheapened by poor actors, like so many of the "New York hits" that reach us. "The Clansman" startled Louisville audiences by its suggestive possibilities, and played here a solid week to large houses. It was a play that struck home to many a Southerner. Nellie Beaumont in "The Serio-Comic Girl" received a frigid reception. Roselle Knott in "When Knighthood Was In Flower" gave a firm presentation of Julia Marlowe's old play. EDWARD EPSTEIN.

Marshalltown, Iowa, Feb. 3.—Mildred Holland pleased a fair house at the Odeon in "The Lily and the Prince." What might have been a strong climax at the end of the third act, was spoiled by lack of action and a great deal too much talk. Part of the support was wretched. "The Beauty and the Beast" played to a packed house. The company was good, but the scenic effects show the wear of many seasons. Dustin Farnum in "The Virginian" delighted a packed house. Excursions were run from neighboring towns and hundreds were turned away at the door. Frank Champeau as Trampas shared honors with the star. Mary B. Conwell, the leading lady, was entertained by relatives. JOSEPH WHITACRE.

Memphis, Tenn., Feb. 5.—The season is at its height here now. We never get the best companies until after Christmas. At the Bijou, the "Beauty Doctor," week on Jan. 8, did well. "Hoity Toity," seen later, also drew good houses. "The Millionaire Detective" was poor. At the Lyceum, Sam Bernard and Hattie Williams in "The Rollicking Girl," made a hit. "San Toy" was satisfactory and Rose Melville in "Sis Hopkins," was well received. "Humpty Dumpty" did not suit the tastes of local theatre-goers. "Mrs. Wiggs of the Cabbage Patch" was excellent. So also was Kyrle Bellew in "Raffles." "Bankers and Brokers" was poor. Owing to the yellow fever scare and the strict quarantine in the South, A. B. Morrison, manager of Hopkin's Grand Opera House, was unable to get the best vaudeville for his house and consequently the attendance was not good. But now he has secured some of the best talent to be had—such as Marguerita Sylva, etc. EDW. F. GOLDSMITH.

Milwaukee, Wis., Feb. 6.—Large audiences welcomed May Irwin in "Mrs. Black is Back" at the Davidson. At the Bijou a strong melodrama, "The Shadow Behind the Throne," was presented. Billie Sware, comedian and one time minstrel, was here with "A Son of Rest," at the Alhambra. Barney Gilmore, in "A Rocky Road to Dublin," was a change from the heavy melodramas at the Bijou. Haverly's Minstrels, W. E. Nankeville, was the attraction at the Alhambra Theare, drawing well. Pauline Hall, in "Dorcas," gave one performance here. "The Shepherd King" was given an unusual demonstration of approval at the Davidson on its appearance here. McIntyre and Heath in the "Ham Tree" at the Davidson were well liked by its patrons. "In New York Town," a musical comedy with plenty of fun, at the Alhambra Theatre, filled the house at every performance. "Fighting Fate," a strong melodrama, was approved by the patrons of the Bijou. "The Wizard of Oz" was given a royal welcome on its appearance at the Davidson. "Arizona," with a Western breeze, drew large audiences at the Bijou. William Pratt, member of the "Runaway Boy" company, died at the Knowlton Hospital January 15 from pneumonia. C. W. HEAFFORD.

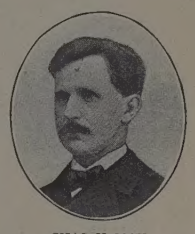
Minneapolis, Minn., Feb. 7.—We are being treated to many good theatrical attractions at the Auditorium. "The Heart of Maryland" has attracted fairly good audiences. On the 22d, 23d and 24th of this month, Bernhardt will present her repertoire. "Sweet Kitty Bellairs" will follow. At the Metropolitan "The College Widow" did fine. Grace George, Lew Fields, Lulu Glaser, Kyrle Bellew, are some of the attractive attractions booked. The Ralph Stuart Co. is doing surprisingly well in stock at the Lyceum. The Orpheum and Bijou's attractions are receiving merited patronage. JACOB WILK.

New Haven, Conn., Feb. 7.—Since the change in management at the Hyperion Theatre, New Haven theatre-goers have been getting better service. During the past month we have seen Wm. H. Thompson in "The Bishop" and George M. Cohan in "George Washington, Jr." Sarah Bernhardt was seen in "Camille." While here, she was given a reception by the Yale Cercle Française, who presented her with a medal from President A. T. Hadley of Yale. Following Bernhardt came Wm. Gillette in his new play "Clarice," which took well here, and our ever welcome little Paula Edwards in the "Princess Beggar." Poli's vaudeville theatre has been doing a good business and the bills have been up to the highest standard. At the Bijou the local stock company headed by Lawrence B. McGill and Gertrude Shipman, has given good performances of "A Stranger in a Strange Land," "The Resurrection" and "Camille" in English. S. Z. Poli has just returned from a three weeks' vacation at Palm Beach, Fla., and is about to start building his two new theatres in Scranton, Pa. and Jersey City, N. J. GEORGE W. KYDD.

Omaha, Neb., Feb. 5.—"The Sleeping Beauty and the Beast" played to responsive audiences Jan. 14-16. Andrew Mack won the hearts of an appreciative audience in "The Way to Kenmare," and was entertained by the local members of the Knights of Columbus. "Ben Hur" drew its usual packed houses and proved the star attraction of the season, parties coming from all over the State to witness this production. "The Isle of Bong-Bong," "The Land of Nod," and "The Serio-Comic Girl" concluded a highly successful month—"The Land of Nod" especially, as Miss Alice Dovey, the soubrette, comes from Plattsmouth. W. C. SMYTH.

Philadelphia, Pa., Feb. 8.—Lovers of Shakespeare have certainly had their share with Richard Mansfield at the Garrick in "The Merchant of Venice," "King Richard III," etc.; Robert B. Mantell at the Walnut, in "Othello," "Macbeth," and Sothern-Marlowe at the Broad Street Theatre, in "The Merchant of Venice," "Romeo and Juliet" and "The Taming of the Shrew." At the Lyric the big event was the farewell of Sarah Bernhardt in repertoire. Both Bernhardt and Mansfield played to crowded houses, seats being at a premium. Olga Nethersole we have also seen at the Chestnut Street Opera House, and Philadelphians turned out *en masse* to welcome her back after an absence of four years. Robert Edeson in "Strongheart" at the Garrick, has made a hit. Of the musical comedies Jefferson De Angelis in "Fantana," George Cohan in "George Washington, Jr.," have been playing to good houses. Elsie Janis, the new young star, pleased in "The Vanderbilt Cup." We also had "Babes in Toyland," "The Pearl and the Pumpkin" and Richard Carle in "The Mayor of Tokio." We have also seen, in comedy, Bertha Galland in "Sweet Kitty Bellairs," Digby Bell in "The Education of Mr. Pipp" and Herbert Kelcey and Effie Shannon in "The Lightning Conductor." R. H. RUSSELL.

Pittsburg, Pa., Feb. 8.—The attractions here for the past month have been exceptionally strong. We have had Madame Bernhardt, Mr. Willard and Mr. Mansfield. Lulu Glaser, a Pittsburg girl by the way, followed Mr. Willard at the Nixon in "Dolly Dollars," a musical frost, but Miss Glaser's personal popularity filled the playhouse nightly. Then came Lew Fields in glittering "Nordland." The Belasco management favored us with a return engagement of "Mrs. Temple's Telegram," followed by "The Heart of Maryland," but with Mrs. Carter so closely associated with this play, not especially appealing in itself, the "all-star" cast suffered in comparison. De Wolf Hopper brought us loads of sunshine in that really clever and tuneful comic-opera, "Happyland." An interesting event was the appearance of the Yiddish players from the Thalia Theatre, New York. HOWARD JOHNSTON.



CHAS. H. MAY
Manager May's Opera House, Piqua, Ohio

Portsmouth, Ohio, Feb. 1.—Manager Higley of The Grand, has given us the finest attractions. The most notable were: Elsie Janis in "The Little Duchess"; Creston Clarke in "Monsieur Beaucaire" and Mary Emerson in "Will O' the Wisp." The Bennett-Moulton Co. was here week of Jan. 15th and gave satisfaction. "The Sign of Four" pleased the large audience present and was followed by "Black Crook, Jr.," Jan. 23. The Orpheum Theatre is now an assured financial success, giving three performances daily, and the large crowds in attendance shows that the efforts of the management are appreciated. ROY MCELHANEY.

Rome, Ga., Feb. 1.—Among the better class of attractions appearing here this season are the following: "The Seminary Girl," Al. G. Fields's minstrels, Murray and Mack, "The Eternal City," "Sowing the Wind," "Office Boy," "A Son of Rest," "The Fortune Teller," "Buster Brown," "Bunch of Keys," "Babes in Toyland," "The Clansman," Donnely and Hatfield's minstrels, "The Player Maid," "David Harum," "Robin Hood," "Capt. Debonnaire" and "The Duke of Killicrankie." W. M. GAMMON, JR.

Seattle, Wash., Feb. 5.—The New Year started out well, Modjeska giving two performances, "Mary Stuart" and "Macbeth" starting New Year's night. "When Johnny Comes Marching Home" was well received. "Buster Brown" commenced an engagement Sunday the 7th, playing a week and giving two matinées. "The College Widow" was received better than anything that has ever been played in Seattle of that kind. Louis James gave five performances commencing the 21st, but to rather poor houses. Madame Calvé sang to a very large audience Jan. 19. Calvé has discovered a young girl contralto, Lois Feurt, for whom she predicts great things. C. E. ARMSTRONG.

Topeka, Kansas, Feb. 5.—The theatre-goers of Topeka were favored with some exceptionally good attractions during the past thirty days, both musically and dramatically. At the Grand we have seen Hoyt's "A Bunch of Keys," Lewis Morrison in "Faust," "Over Niagara Falls," "The Woman in the Case," "Ben Hur" for five performances, "San Toy," "Why Girls Leave Home," "The Old Homestead," "The Land of Nod," and some lesser attractions. "Ben Hur," of course, drew capacity houses at each performance. The balance fared well, some not so well. The "Wizard of Oz" did well also. Four ten-cent vaudeville houses are keeping the theatre-goers busy making the rounds. A new one has entered the field, called the "Gaiety," under the management of Mr. L. M. Gorman, but the Novelty and Crawford theatres are doing a good business. LOUIS H. FRIEDMAN.

A. B. MORRISON
Manager Grand Opera House, Memphis, Tenn.

Troy, Alabama, Feb. 5.—Among the successful attractions at Falmar's Theatre recently have been Mabel Page and her excellent company in "At Cozy Corners." The audience was large and appreciative. Otis B. Thayer and Nana Bryant, starring in "Sweet Clover," chronicled unquestioned praise and admiration from a cultured audience. G. C. Alley's "Cinderella" company played to a good house. "Brown's in Town" pleased a large number of theatre-goers and gave splendid satisfaction. E. M. WRIGHT.

Toledo, Ohio, Feb. 5.—"Little Johnny Jones," without Geo. Cohan, was very mediocre. "The College Widow," with an excellent cast, played to capacity. The original company is almost intact and Mr. Ade's delightful comedy lost none of its charm in the interpretation. "The Gingerbread Man," which was tried out in New York on Christmas Day, made a hit. It has been changed so much as to be hardly recognizable. The comedy has been pruned a great deal and two of the original characters dropped. A score of catchy songs have been woven into it and in its rejuvenated shape will play a return engagement. HARRY S. DRAGO.

Saginaw, West Side, Mich., Feb. 8.—The Academy has presented a better attraction than ever although the really good ones coming so close together necessarily decreases the usually high box office returns. During the past month we have had "Piff, Paff, Pouf," "The Maid and the Mummy," and Eleanor Robson in "Merely Mary Ann." Geo. Sidney in "Busy Izzy" is a general favorite here and drew the largest houses of the month. Eugenie Blair gave a benefit for a local lodge in "Oliver Twist." Wilton Lackaye was seen in "The Pit" and we also saw "The Gingerbread Man." At the Jeffeas vaudeville has been very poor, with the result of a ruption

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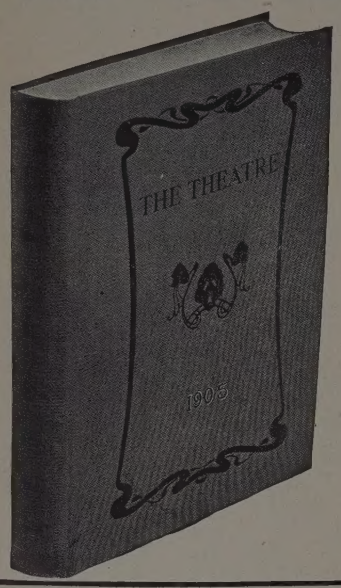

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between Manager Marks and the International Theatrical Exchange that resulted in closing the house until the courts decide. IRWIN MACKELLAR.

Sioux City, Ia., Feb. 2.—Andrew Mack returned to Sioux City last month with "The Way to Kenmare." As the play was not remembered with particular pleasure, he had only a small house. "Ben Hur" played five performances, each of which was witnessed by an enthusiastic audience. Harry Beresford, with the farce, "The Woman Hater," entertained a few people at two performances. Tim Murphy and Dorothy Sherrod, in the revival of "A Texas Steer," were greeted by and pleased their usual large audience of admirers. "The Wizard of Oz," presented by a No. 2 company, diappointed a large house. N. F. INGERSOLL.

Springfield, Mass., Feb. 5.—At Court Square Theatre, the Jeffersons—Joseph and William—presented "The Rivals." The play was poorly staged and the company wholly inadequate. Following came Marie Cahill, who pleased in "Moonshine," as did Richard Carle in "The Mayor of Tokio," Raymond Hitchcock in "The Galloper," and William Gillette in "Clarice." George Cohan favored us with the initial performance of "George Washington, Jr.," which was well presented and pleased a capacity house. The event of the month was the engagement of E. S. Willard, who gave four performances to large and enthusiastic audiences. Poli's Theatre continues to offer high-class vaudeville, and capacity business is the rule, the engagement of La Domino Rouge being a record breaker at this house. H. W. ATWOOD.

St. Augustine, Fla., Feb. 10.—Undoubtedly "Monsieur Beaucaire," presented by Creston Clarke on Jan. 13, was the best play of the season. The melodrama "True Friends" pleased a large audience on Jan. 24. "Sweet Clover" was presented to a fair but enthusiastic audience Jan. 29. There was hardly a vacant seat in Genevors' Opera House Feb. 4, when Sousa's famous band gave a delightful concert. The comedy "Brown's in Town" was much enjoyed by all. TUCKER C. GIBBS.

Washington, D. C., Feb. 7.—A large clientele welcomed E. H. Sothern and Julia Marlowe at the National on the occasion of their annual visit to this city. Ella Wheeler Wilcox's poetic play, "Mizpah," appeared at the National week of Jan. 29, but was rather indifferently received. Among other plays were: "Veronique," "Isle of Spice," Frank Daniels, "Mexicana," Lawrence D'Orsay in a new version of "The Embassy Ball," Cyril Scott, and "Mrs. Leffingwell's Boots." Ira J. La Motte has resigned the management of the Belasco Theatre in this city to take charge of the new Bijou Theatre in Baltimore. Beginning with Feb. 5th, a reduced scale of prices is effective at the Belasco, ranging from 25 cents to $1.50, with popular-priced matinées. KENNETH P. CLARKE.

The Current Plays

(*Continued from page xiii.*)

war correspondents, a "galloper" being one of their number, who is always manœuvring to get to the front and "beat" his colleagues in news-getting. Mr. Hitchcock, who for some strange reasons seems to prefer these eccentric comedy parts to musical extravaganza rôles for which he is far better suited, appears as the obstreperous American correspondent who goes to the front under an assumed name and gets into all kinds of difficulties. The story is only mildly interesting, the piece gives the star but little opportunity, and one finds oneself yawning long before the end is reached. The first act is the best, promising a wealth of comic complications that fail to pan out. The second act is tedious, and the last act more so. It is poor entertainment, although there are a number of well-known players engaged, the cast including D. T. Frawley, E. L. Davenport, Nanette Comstock, May Buckley, and Helen Lackaye. Mr. Savage has staged the piece handsomely.

LYRIC, "MEXICANA." Comic opera in three acts, book by Clara Driscoll and Robert B. Smith, music by Raymond Hubbell. Produced Jan. 29.

This "comic opera" may be classed with the thousand and one pieces of its kind that crop up season after season, no one knows from where, run for a few weeks, and then disappear forever. When, nowadays, does one hear of an operetta being revived? It is much if they are even remembered. There is certainly nothing in "Mexicana" to give it any claim to immortality. It is the same old musical extravaganza, not very musical, yet generously extravagant, which has done business at the same old stand for two decades back. The locality of this particular piece is Mexico, where a revolution and a love story constitute the fundamental elements of the plot, and with these two emotions fairly started, the affair quickly degenerates into the wildest tomfoolery imaginable. There is a good deal of fun of a boisterous sort, a number of good songs and no end of pretty girls, and for those "who like this sort of piece, it is just the sort of piece they like." There are several clever people among the principals, Joseph Herbert, Thomas Q. Seabrooke and Christie MacDonald and Blanche Deyo does a piquant dance in the third act that never fails to arouse the apathy of the bald head row. Messrs. Shubert have given the piece a fine scenic setting.

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190 William Street
NEW YORK
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ROONEY & OTTEN PRINTING CO., 1ST AVE. AND 31ST ST., NEW YORK.

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